

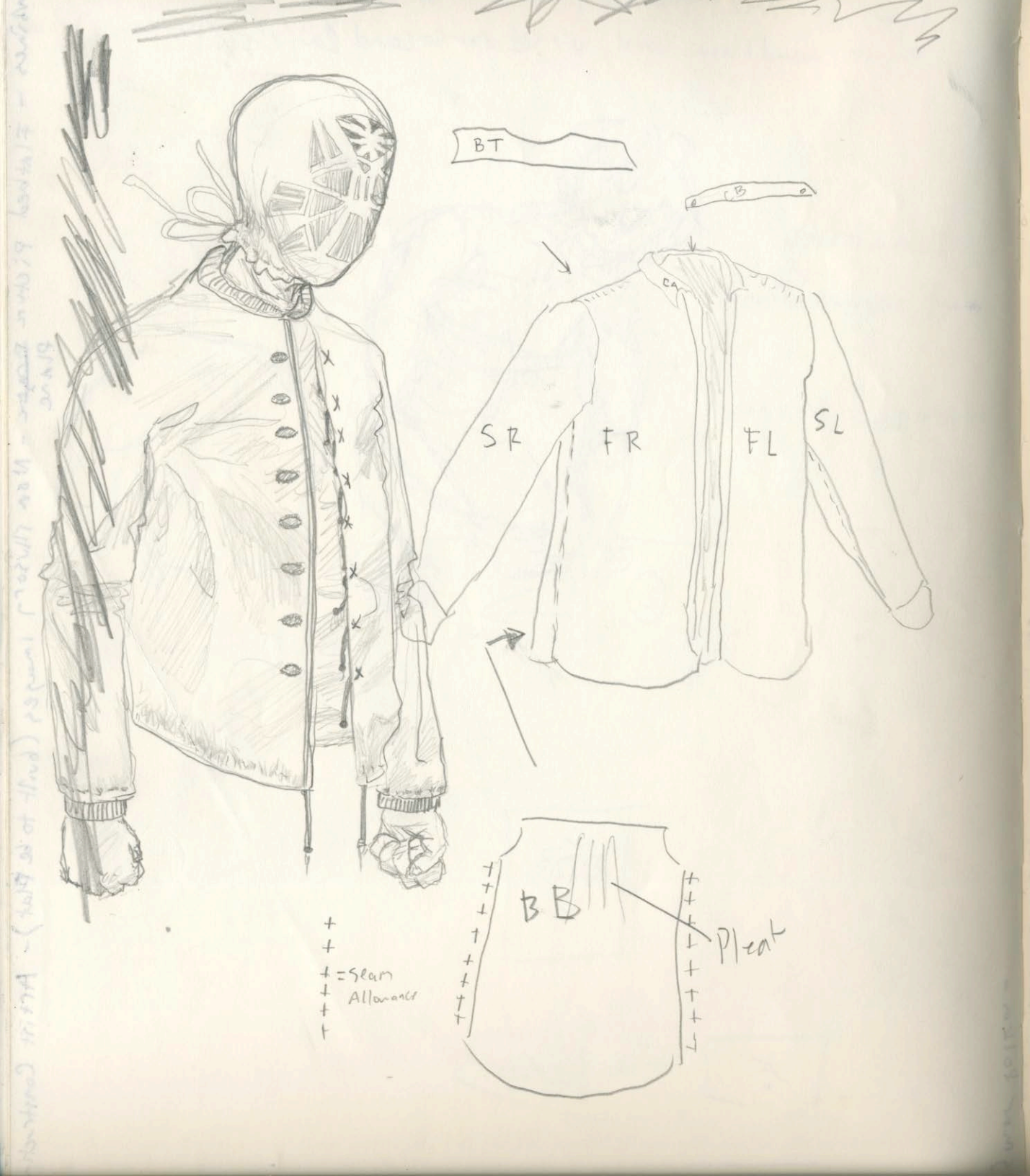




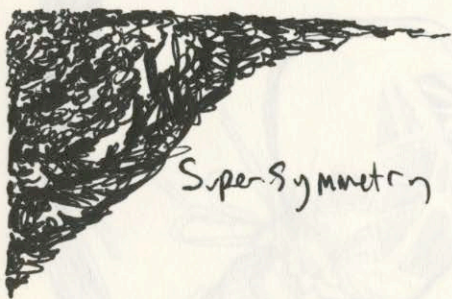
combines - Flatbed picture ~~frame~~ plane - Non illusory images (built to be flat) - Artist Constructing world
 - X Ray - Dieter Roth - Picadilly Circus - Giorgio Garmen - Guy Debord
 Garmen



a Dieter Roth - Differences in perception - Robert Rauschenberg



Antimatter Helium \rightarrow Antimatter stars



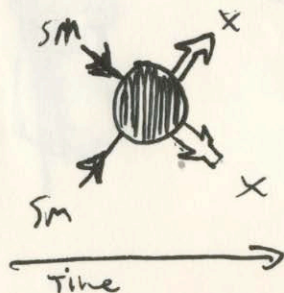
Football Play Diagram

- momentum vectors

- Feynman Diagram

SM: Standard model ("same as me")

X: DM (Dark matter)



$5/14$ Particle

- Particle that was discovered
By Sam Ting's team and MIT
Team at same time (has 2 names)

Weakly
Interacting
Massive
Particles



"WIMP miracle"

Early in universe, DM was
in thermal equilibrium

- (heavier than a proton)

Stuff ~~to~~ our world

is made of (protons, electrons, neutrons)

only make up about $1/5^{th}$ of
universe

Particle that only exists
long enough for it to
travel at the speed of light
around a proton

Alphamagnetic Spectrometer

Measure the mass and speed of rotation of an orbiting satellite (International Space Station)

Post-Perovskite

1930s Fritz Zwicky and the Coma Cluster

1960s-70s

Vera Rubin - Galactic rotation curves

lensing - Bullet Cluster

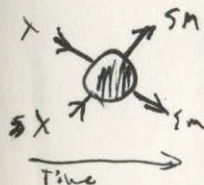
Dark matter acting like a magnifying lens ("Cold Dark matter")

"DARK matter in the earliest parts of the universe"

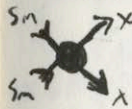
~ 1 Proton per cubic meter - Average density of universe

→ Indirect detection

Gamma Rays - Fermi Haze



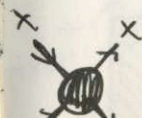
→ Production



- Large Hadron Collider (CMS and ATLAS experiment)

- Dark matter should show up as missing energy in detector

- Direct Detection



- Target for WIMP

- DAMA/LIBRA

DARK MATTER

- New form of matter that does not emit or absorb light

or

MOND

Modified Newtonian Dynamics

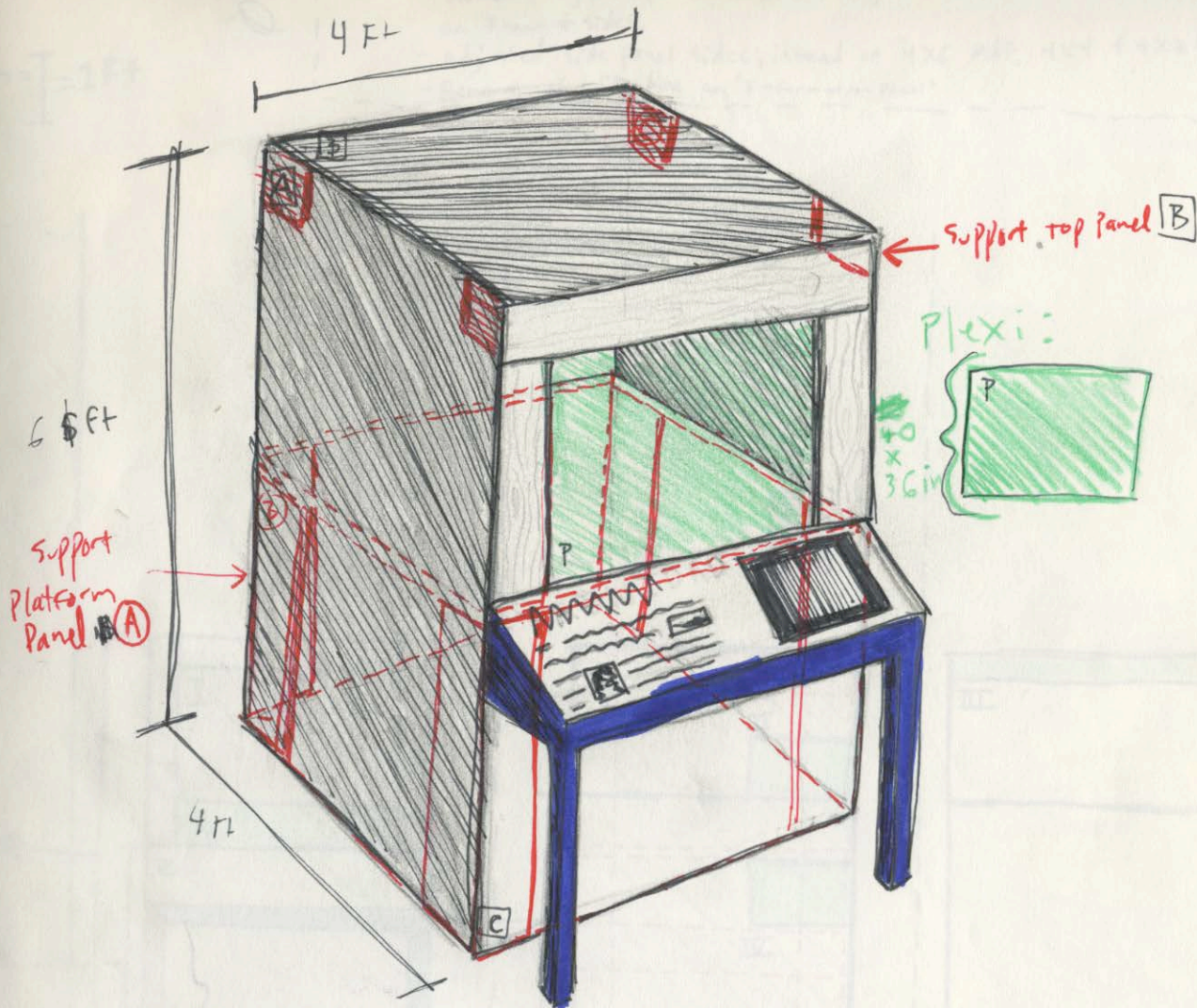
↳ Non-relativistic

- If DM were moving faster than speed of light, it would escape the galaxy's gravitational pull "escape velocity"

Photograph of the Sun taken with Neutrinos

- COSMOS

Plan for Diorama

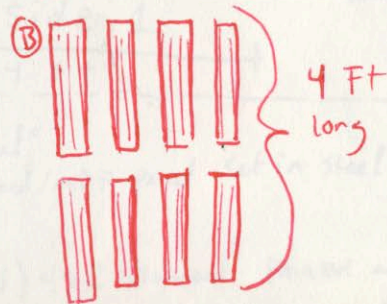


MDF Panel: (Half inch x 4 ft x 8 ft) x 4

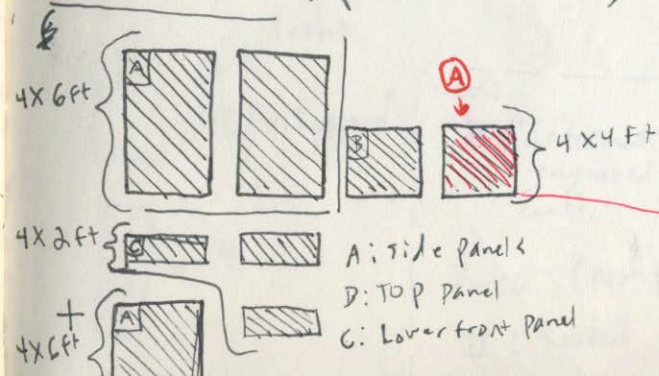
2x4 Framing:

C

4 in x 4 in Blocks



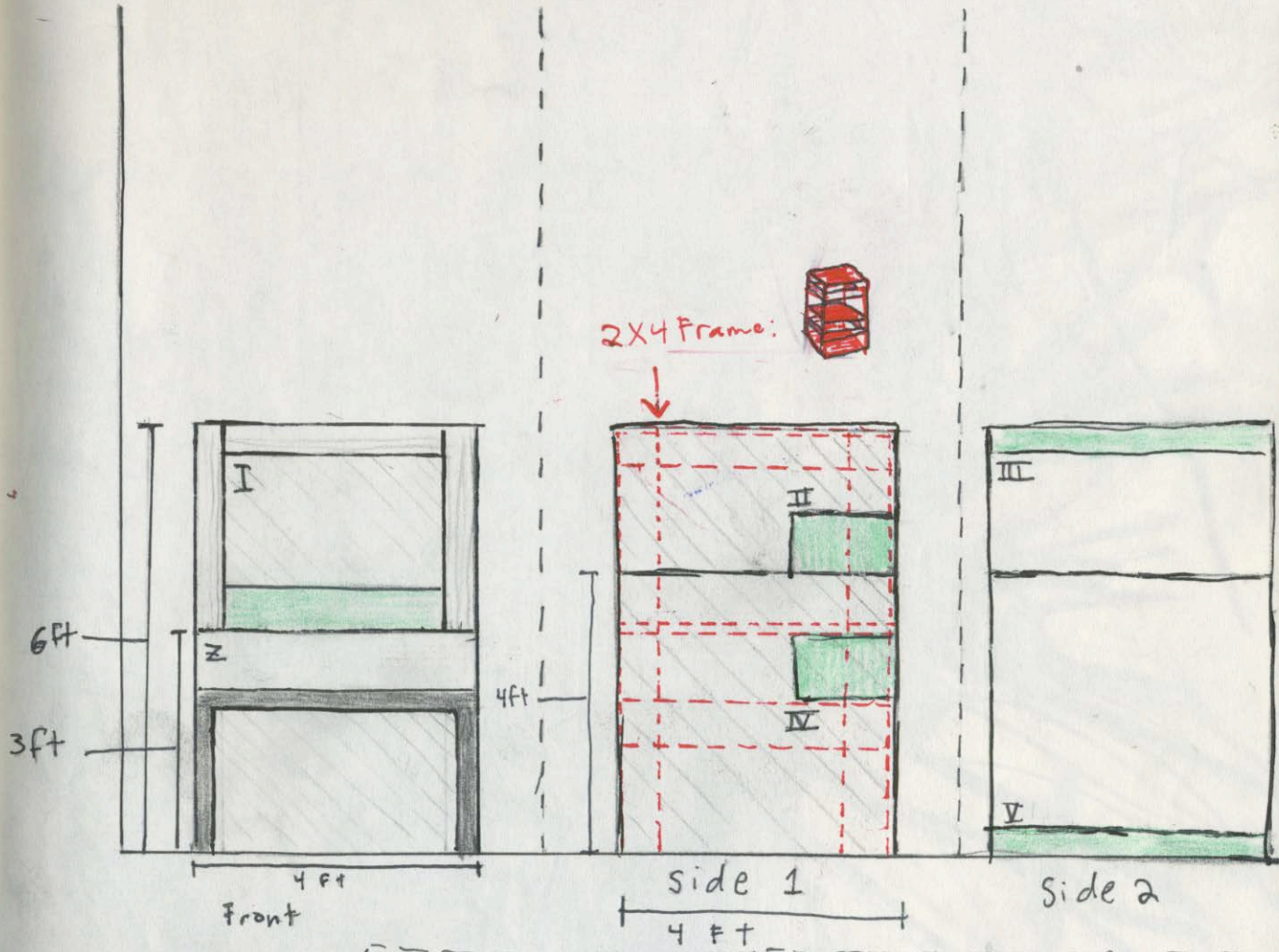
4x4 MDF



$$1 \text{ cm}^2 = 1 \text{ Ft}^2$$

Q

- Numerical system; instead of one large window, several small windows on front + sides.
- Adjusted side panel sides; instead of 4x6 mdf, 4x4 + 4x2 mdf.
- Removal of LED box on "Information Panel"



= MDF/Plywood

= 2x4

= Plexiglass

Notes:

Z: "Information panel"
- engraved plywood/mdf panel set in steel frame (w/matte black coat)

Back: (Not pictured) 4x6 Plywood Painted and stained [VI]

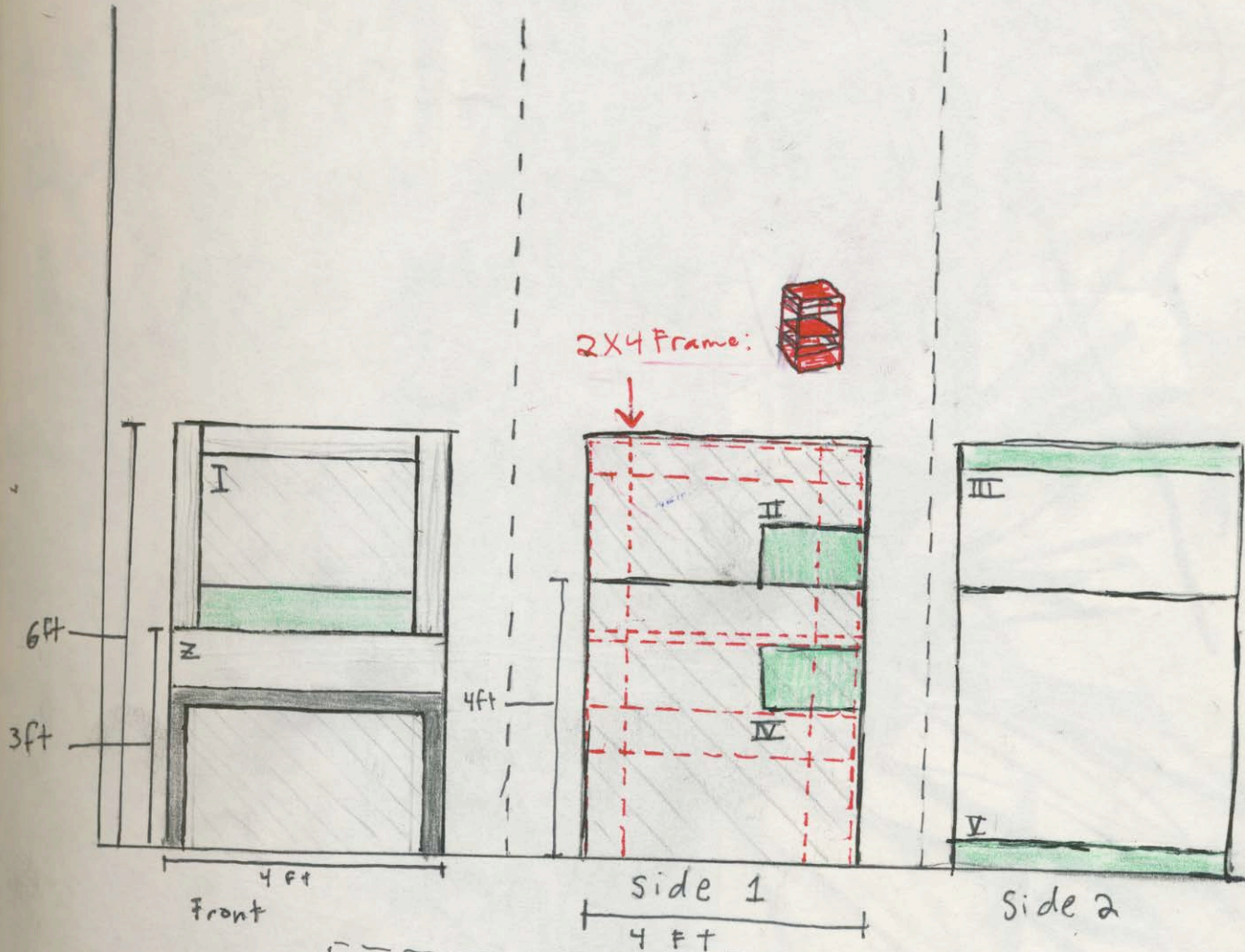
II: Routed Plexi to create LED sign.

IV: Motion sensitive Lamp detects movement → illuminates diorama

Diorama 1 (Revised)

- edits: - Simplification of Frame; (4) 6 ft Vertical 2x4s, (8) 4 ft horizontal 2x4s.
- Numeral system; instead of one large window, several small windows on Front & sides.
 - Adjusted side panel sides; instead of 4x6 MDF, 4x4 + 4x2 MDF.
 - Removal of LED box on 'Information Panel'

$$1 \text{ cm} = 1 \text{ ft}$$



= MDF/Plywood

= 2x4

= Plexiglass

= Metal Frame

Notes:

Z: "Information panel"

- engraved plywood/MDF panel set in steel frame (w/natural black coat)

Back: (Not pictured) 4x6 Plywood Painted and stained [VI]

II: Routed Plexi to create LED sign.

IV: Motion sensitive Lamp detects movement → illuminates diorama

Beveled edges on table saw draw for less noticeable seams in Plywood





I

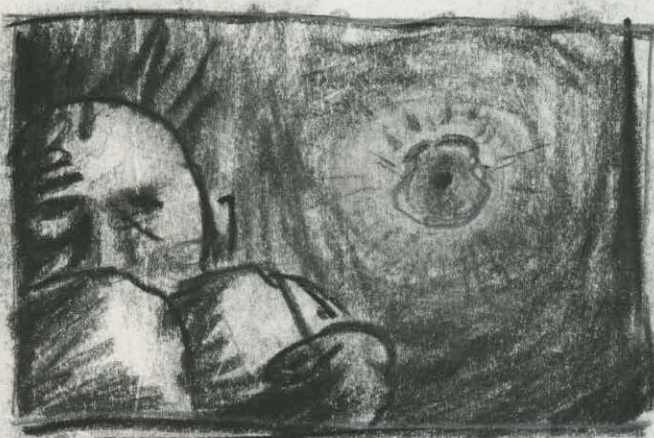


II

L →
E →
D →
S →



IV



Glow in the dark
Paint?

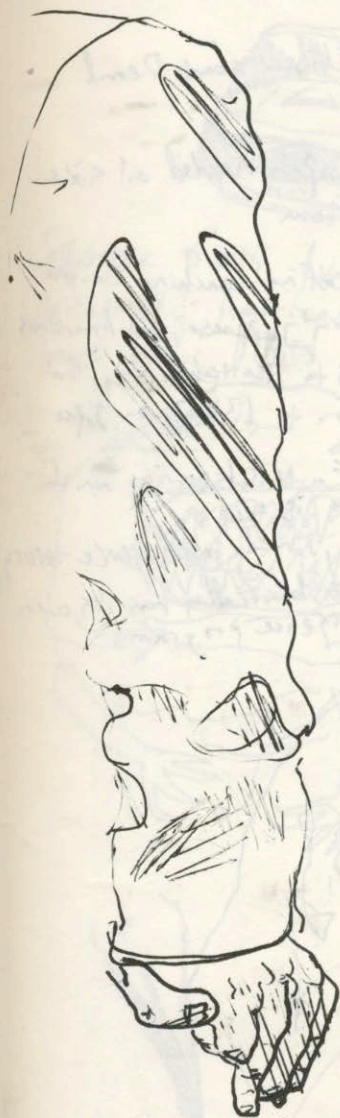
III

NOT EVERYTHING IS YOURS TO SEE.

V







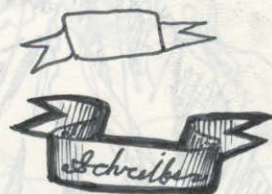
Operation Barbarossa
- Invasion of Russia
By Germany

Atlantic Charter
Hitler's first indication
that war with America
was imminent - Germany
declares war with
America, increases
German military capacity
initiates German
atomic Bomb project



Ghost Box Crit

unMonumental



Mitter museum
in Philadelphia

Elephant man

- intentionality
- tension between Skill and deSkill
- Compromising Position of viewer → Duchamp
- low-brow American Roadside Attraction
- childhood sensitivity, vulnerable
- Magritte Pipe
- Archaeology of Subcultures

Pearl Harbor - at the time Americans thought it might mean US not in control of the Pacific Ocean any longer.

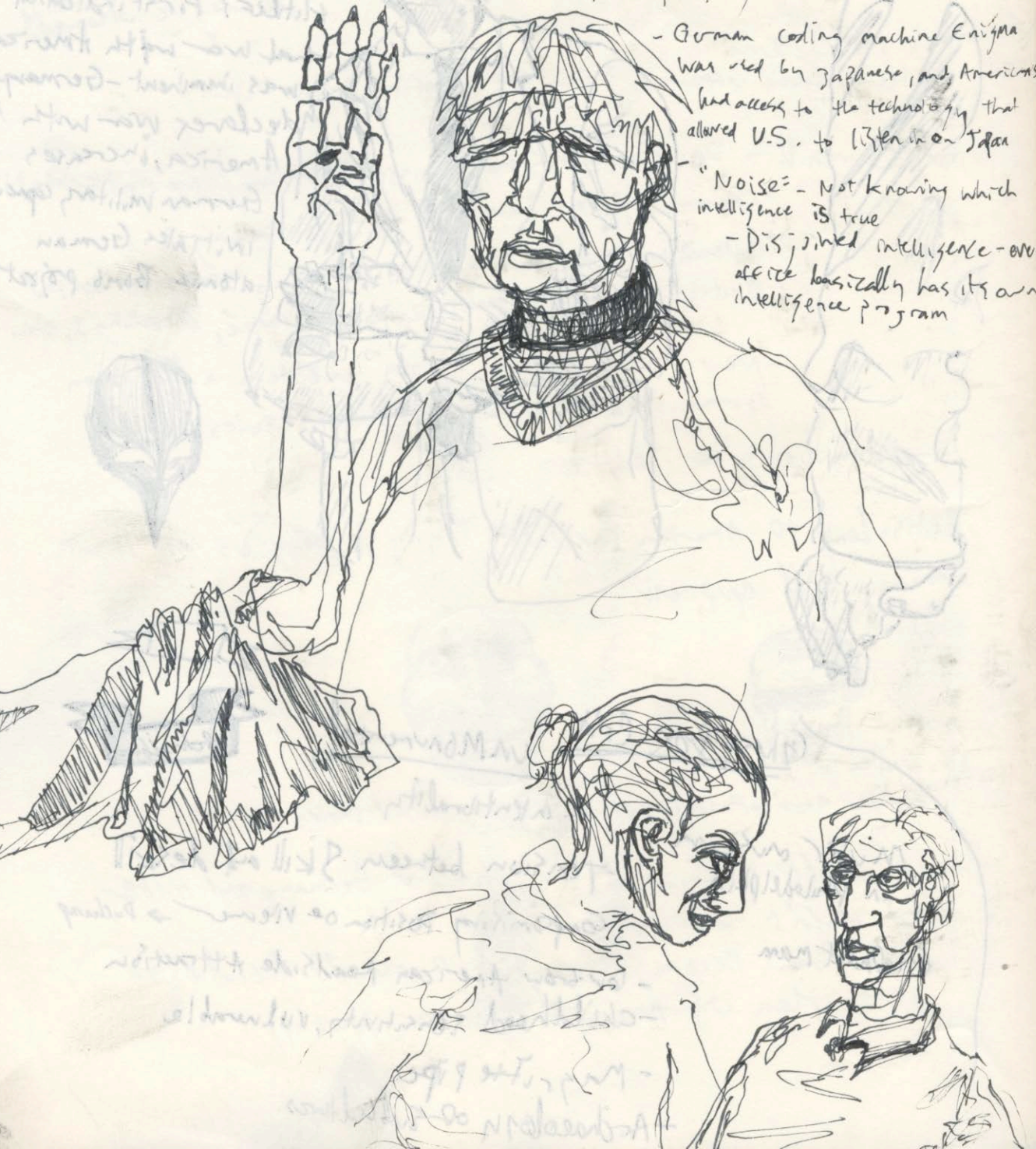
① Conspiracy that Roosevelt knew about Pearl Harbor

- oil fields in Indonesia - Japan needed oil since US no longer supplying them

- German coding machine Enigma was used by Japanese, and Americans had access to the technology that allowed U.S. to listen in on Japan

- "Noise" - not knowing which intelligence is true

- Disjointed intelligence - every office basically has its own intelligence program



WWII United States basically only great power in the world following war



Japanese pilots - like modern day Samurai; elite caste system
conversely, American pilots cycled experienced pilots to teach new pilots

Game Theory - helped Americans sink German subs



Resource in WWII
oil

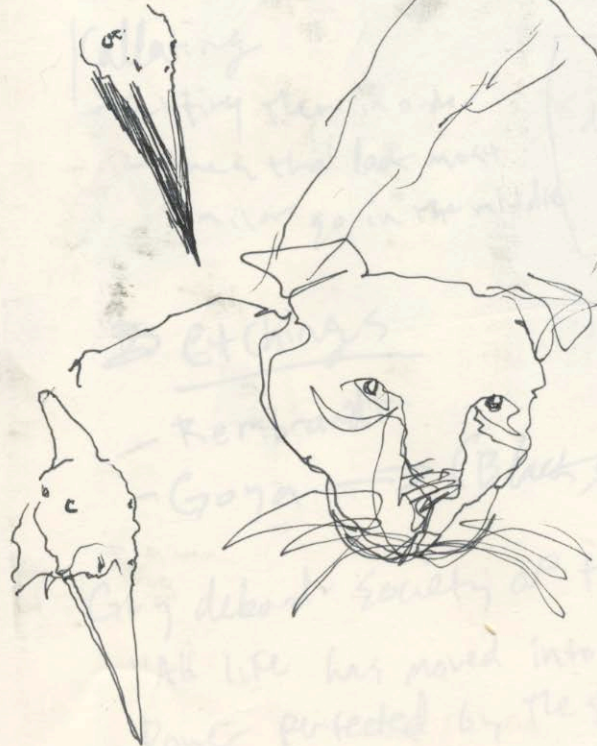
Carpet Bombing

Synthetic rubber industry

Synthetic Culture

Iron Coffins

- Detergent
- PVC
- Rubber
- Plastic



William Kendrick - South African Artist

Filaste silide cuts

Cropping

- Ruler
- Razor-blade
- tape
- eraser



Taking Notes on
Art - collect information
in an image - ex. Gun
smoke, Red, yellow, hatch
lines, repetition, Flares

Repetition is the
Return of the possible
of what was

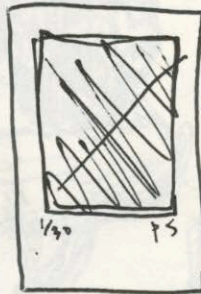
Conventions of Printmaking

Notion editioned print

PP - Printers Proof

AP - Artists Proof

TP - Trial Proof



"Perfect expression
when media disappears"
vs.
Ra-Schenberg - using image to
show "image-ness"

Callating

- Putting them in order
- ones that look most
similar go in the middle

Artist
does not have
to just be
an illusionist

- Leo Steinberg - Flat bed
Picture plane

- Anarchist Scientist - Against
The method

- Giorgio Agamben - Guy debord
Cinema

Etchings

- Rembrandt

- Goya → (Black Paintings)

Guy debord - Society of the Spectacle

"All life has moved into the spectacle."

Power perfected by the spectacle is pure image

Assemblage

- War machine
- warrior
- horse
- armor
- social
structure
- Ghengis Khan

Dualism
- All expression
is realized
in medium

'Faciality'

Capitalism
& Schizophrenia





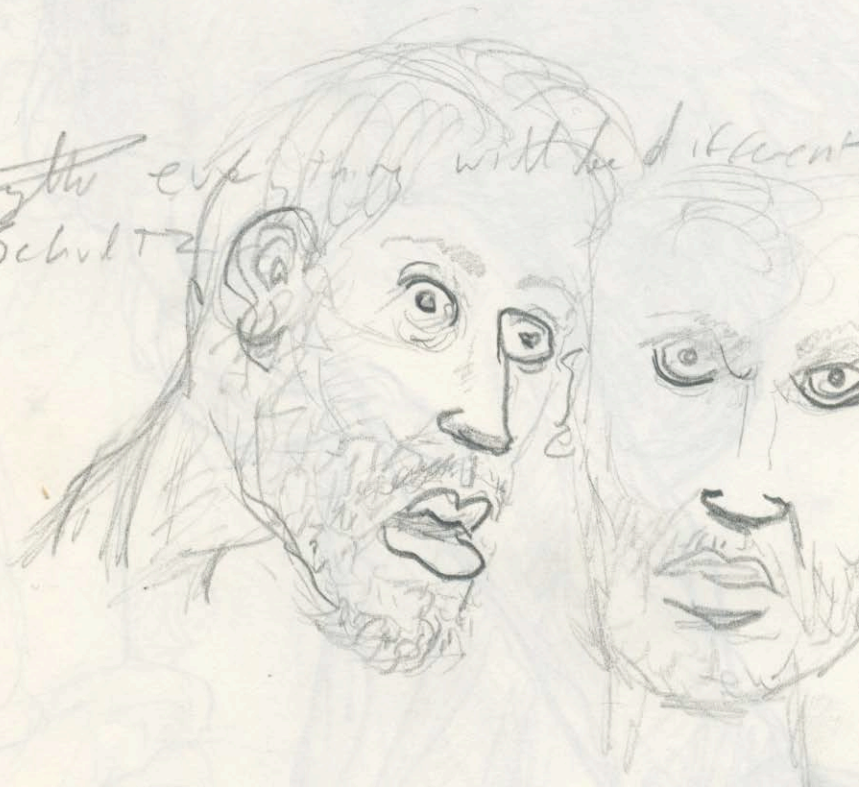




Glen Fogel - used to teach
at Bard



other things with her different
Schultz





- scratches on inside of glass
- roots in dirt

- Sand?

- Buttons - compartments

- Glass case + artifacts - shelves

- Fabric wrap around displays (gold case) lighting

- Facts, learning motif

- Drawings - Time, narrative, statistics

- Diorama background painting

- Easter eggs

- Information

- LED Lighting

LED acrylic logo lighting

- Phil Foley
- Blue Rhino
- Chase Studio

Laminate flooring -

50.63 X 7.64 X .28 in

Hickory - 99¢ / sq foot

Lakeshore Pecan - 99¢ / sq foot

What To Buy:

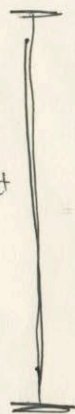
- led light strips (lighting crew)
- Acrylic (homedepot / TAP plastics) * plus adhesive
- vhx? (Beeshaax company)
- wood panel (homedepot)
- light bulbs? (target / homedepot)
- Arcade button switches

1/8" 4' X 8'
tempered hardboard

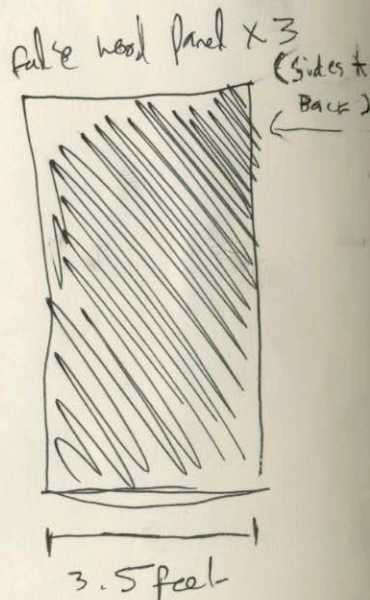
Fluorescent

lights - 4 / 25 dollars

slim linear p40 20

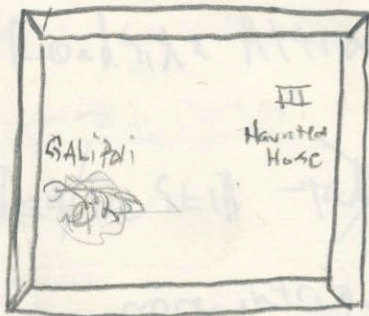


5.5 feet



See above plywood
Dimensions

Ghost



Plexi + wood
or
Found Frame

Gober: "as is the gutter
misunderstandings, memories
sex, dreams, and books
matter less than
my forebears do."

From high viewpoint - leave to imagination

"four describing a person" - variation of character

Make models of different
Consistency between object
and writing

Top - many my story
Rhetorology

making museum

more down

catalogs → Photography and the occult

Last Document

Removal of object
Replaced by Installation

Birth of the

Public

Ghost

If the box were part of the ghost as well

Roadside Attraction - novel

Skill/De Skill - ~~table saw~~

more intrigued

From high viewpoint - leave to imagination

"Your Describing a person" - narrative/character intrinsic

Make models of dioramas

to work

Consistency between object and writing

Key - make mysterious

Archaeology

Making museum

Mark Dion

History
sociology
Photography
why we are fascinated

catalogs → "Photography and the occult"

→ Last Documenta

for occult's "Birth of the clinic"

Removal of object
Replaced by Simulacrum

- cores

Cast ^{Blanket} Suspicion on why we're attracted to these things
Artifacts - Things of how viewer
emotional Power

"Illustrative -

Evidence - Not "the thing" but evidence - Photograph and
Print at scale

Suggesting a fear of/fascination for something



But don't read as created by them



originals - copies

add layers of association

"The Museum itself is Art" - institutional critique
self-reflexivity

Musee museum calendars

- google Archive Sweden

- Artificial things - argument of sculpture

- Society of natural philosophers
Alternate ways of ordering, viewing
things

Microscopic sculpture

- Pin sculpture

- Microscope imagery

- Scale manipulation

- Science museum

- Ergonomics

- Phenology

B. the wood shed - haunted

emotional/logical battle for belief

Categorical Tropes

- Suggest them, but implicate
the viewer in them

- Creak moment

- Reference category but break

- System of knowledge

Museum of Mastraps and bulpans

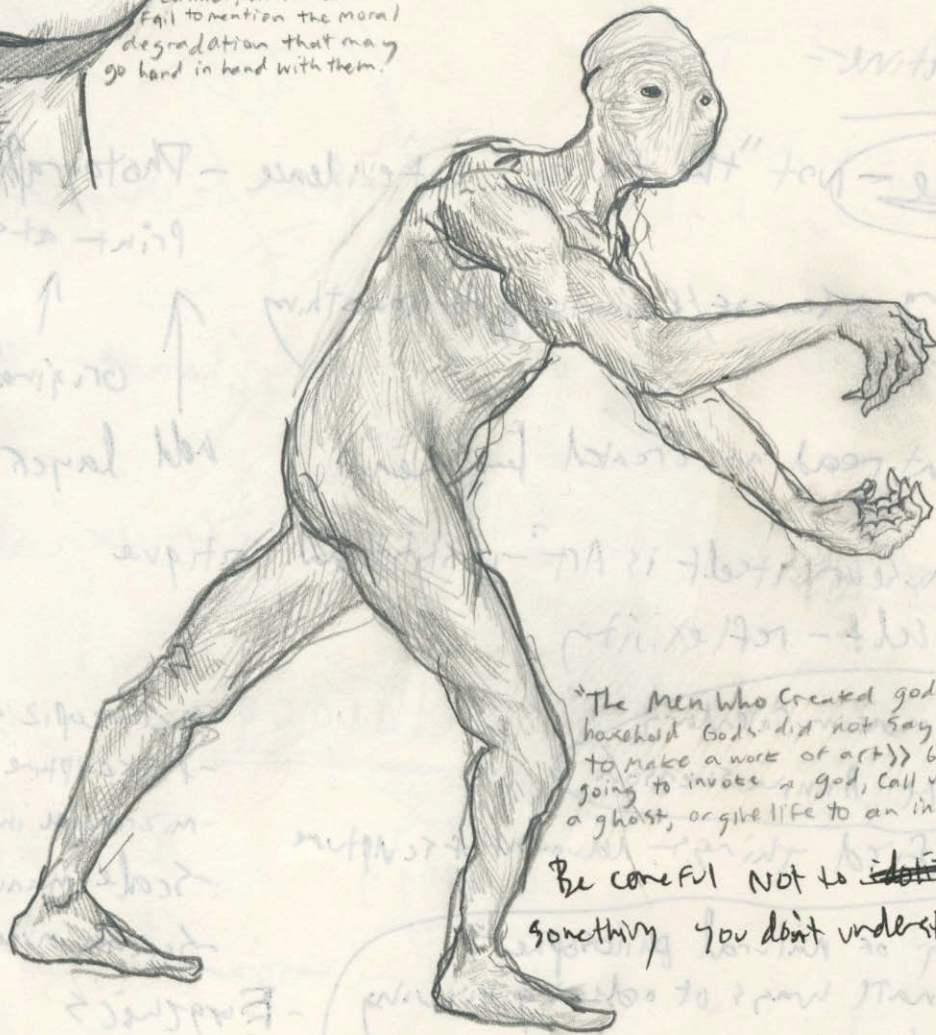
- Corks and corkscrews



Social Historians who stress that such discoveries as asepsis, the cyclotron, cybernetics, and the microscope represent conquests and advances

cannot, at the same time, fail to mention the moral degradation that may go hand in hand with them.

"As the saying goes, only the rich have easy credit"



"The men who created gods, fetishes, and household gods did not say 'I am going to make a work of art' but rather 'I am going to invoke a god, call up a spirit, conjure a ghost, or give life to an invisible power'"

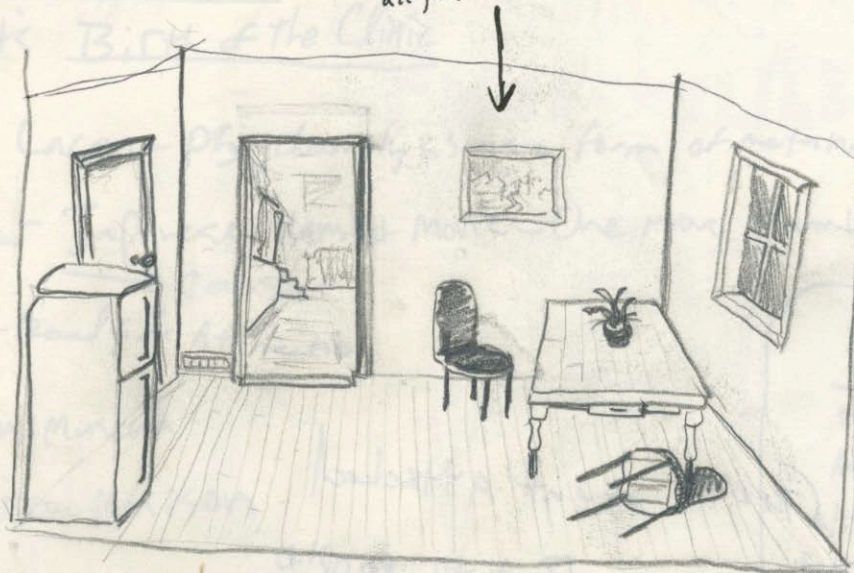
Be careful not to ~~idealize~~ idealize something you don't understand

As Anthropologists have noted, one of the most common mental derangements that occur among primitive people is what they call "The loss of a soul" - which means, as the name indicates, a noticeable disruption (or, more technically, a dissociation) of consciousness

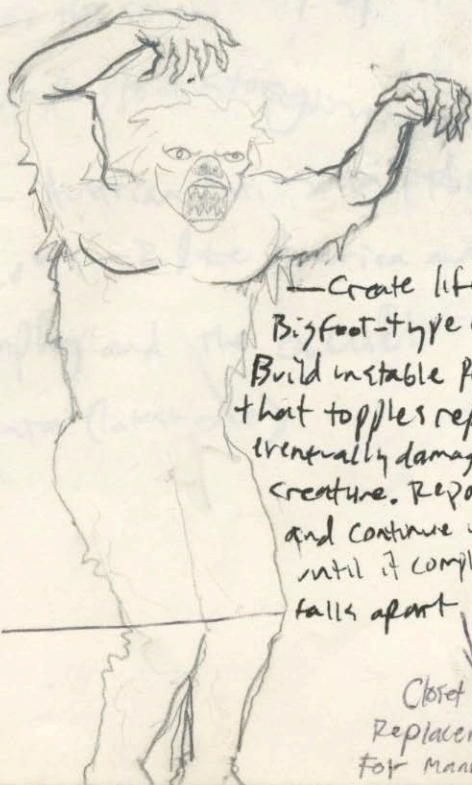
Rooms: - kitchen

- hallway
- library
- Bathroom
- Basement

Family portrait series; what if it was all just pictures of me in different costumes



- Guber
- Gregor Schneider
- Catellani
- Museum of Jurassic Technology



— Create life size Bigfoot-type creature. Build unstable pedestal that topples repeatedly, eventually damaging creature. Repair creature and continue using it until it completely falls apart

↓
Closet full of Replacement heads for mannequin

Have second attendant come at same time every day to push over mannequin

"No matter what instrument he uses, at some point he reaches the edge of certainty beyond which conscious knowledge cannot pass."

"TO Jungians the dream is not a standardized cryptogram that can be decoded with a glossary of symbol meanings"

Misoneism - "an unreasoning fear and hatred for new idea"

1 Parasite

2

Ghosts arent attached
to places But to people

All ghosts are searching
for a body

• Letters from the dead to the living

• Boileau-Narcejac

- She who was NO more

- vertigo → same

- The living and the dead

~~element~~



Diabolique

- get someone to translate - LAYER

Napoleon



• Hewitt of Darkness

• Foucault's Birth of the Clinic

Freud - Lacan - psychoanalysis as a form of metanarrative

~~Hamlet~~ - Japanese Hamlet Movie - Che mor Hamlet

→ Caesar

- Another Roadside Attraction

City as Museum

Beloved - Toni Morrison

The Turn of the Screw

Ben Hube - Bigfoot Story

Krampus - Austrian Anti-Santa - "Fueled by Schnapps"

Joseph Beuys - "I like America and America likes me"

Photography and the occult

- Documenta (latest one)

Attendants

have museum

Attendants operating at the Front desk to take visitors on tours



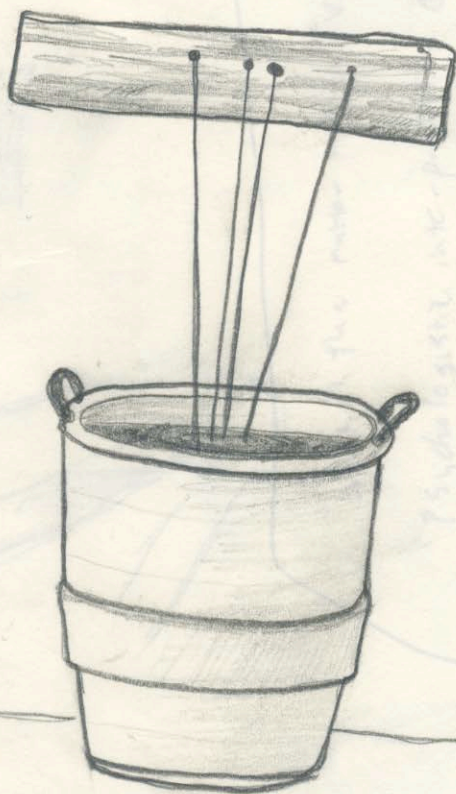



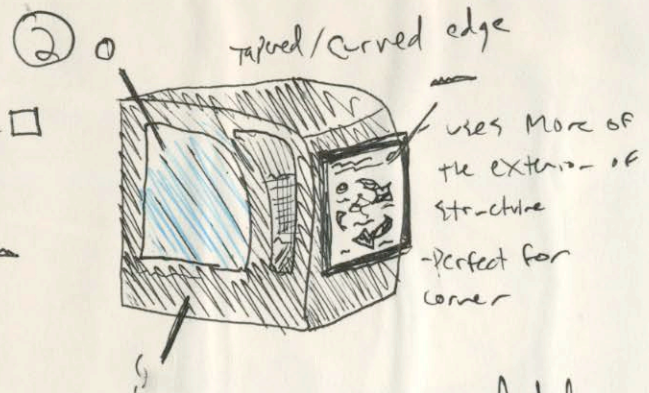
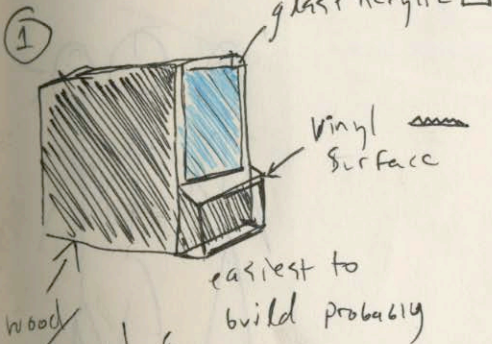
Table and picture - 6



He was a photographer. ^{herds} And a quite good one too. But ^{he} doomed to produce ^{from every wall in his house} nothing but beautiful images for as long as he lived, images that hung ~~in every room in his house~~.
The girl who lived NEXT door, however, was a force of nature. She worked in the
language of history and human emotion and created things that could not
be described as beautiful but which seemed to will their viewers into an
almost religious submission. Her walls could barely shoulder the weight
of her creations.

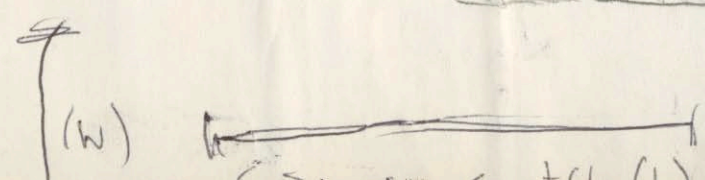
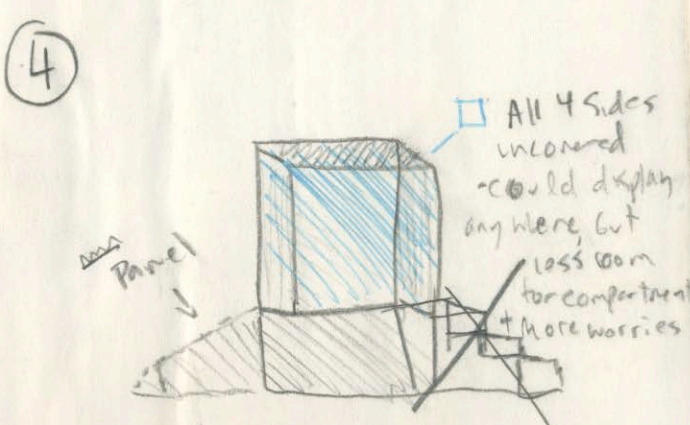
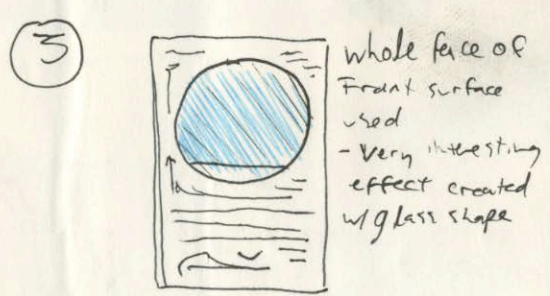
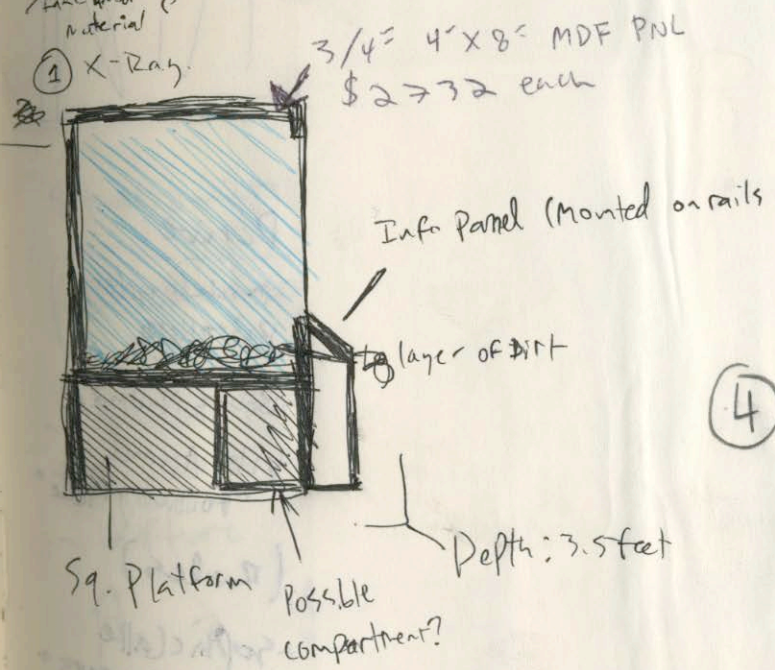
- Glass/Acrylic Panels → Tap Plastizs Laminate (Plastic)
 - Vinyl Transfers → - Contact Transfer Tape
 - Laminate(?) Surface (laser-cuttable) → Host 12x48 self \$9

Design Ideas:



- Orientation:
- Middle of Room (4 sides)
 - corner (2)
 - Wall (3)

Add compartments



"Table and Picture" - 6

- Philosophical vs. Historical knowledge
- Classificatory Gaze

"The Supreme Being is not subjected to less certain laws in producing disease or in maturing Morbific humours, than in growing plants and animals."

"The order of disease is a 'Carbon Copy' of the order of life"

A Botanical model of disease



Preface

"What is the matter with you?" "Where does it hurt?"

"Psychologistic interpretation of language that shows the stigmata of its historical origin."

"The innumerable words

that are spoken by men -

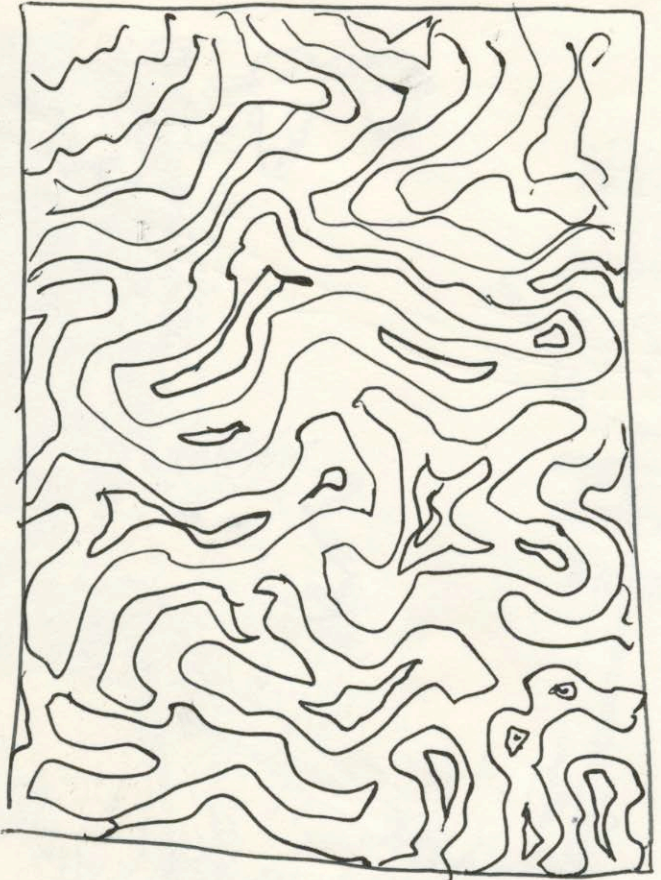
- Foucault or Nietzsche

Signifier and signified → Atonomy: "one may even exist without the other, and begin to speak of itself"

"In stating what has been said, one has to restate what has never been said"

"A meaning had taken shape that hangs over us, leading us forward in our blindness, but awaiting in darkness for us to attain awareness before emerging"

1. Topo project



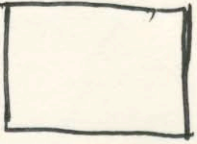
Advantage - High altitudes = light

- low altitudes = dark

- After doing Advant for general depths, ~~we~~ do hard ground for

lines

- ~~soft ground for fossil layers~~



2. Plates - Topo map and fossil

Hidden things
Expressed things
undiscovered
archaeological
layers
data
Charts
Research
Unlearn
History
Archaeology
National history

Fossils

— fill fossils

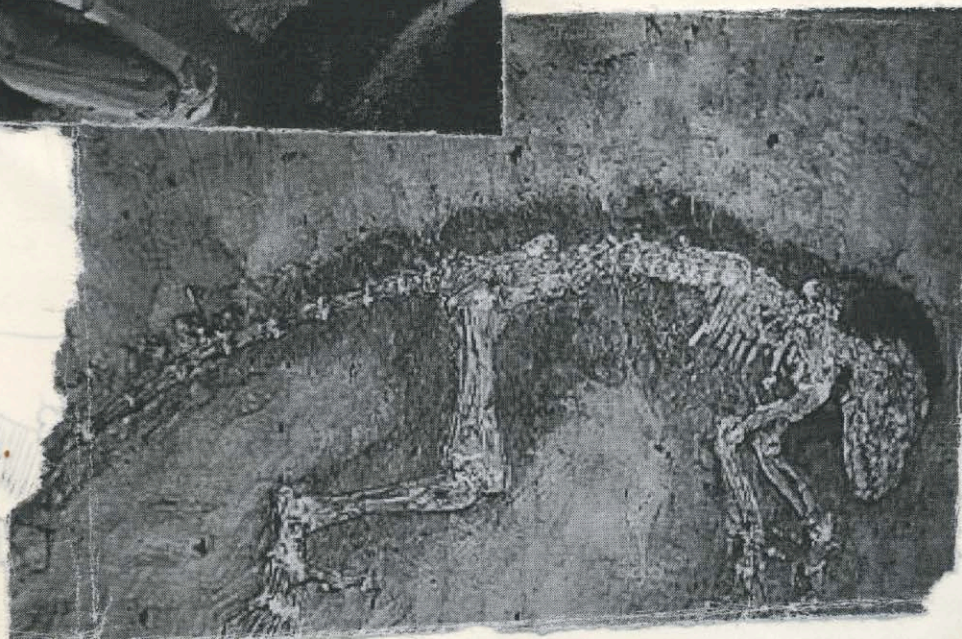


If that dissociative state is ~~more like the~~ What civilized people consider a normal state of percept
constant state of disillusionment, detachment from the present. But maybe I'm completely misinterpre
The thing from the Jung book. I'm not entirely sure why that book figured my interest ^{life} it did.



weathering - mark making. intentional vs. traumatic damage,

Architecture
Furniture
Art → monalisa (not real monalisa)



Don
Han
5/25



open bite

Fishes surrounding figure

Combo

Hard
soft ground

outer
texture
&
hard
ground
roller
(like kramers
plate)



The Set Consists of five rooms.
~~Room~~ is connected



Anselm Kiefer

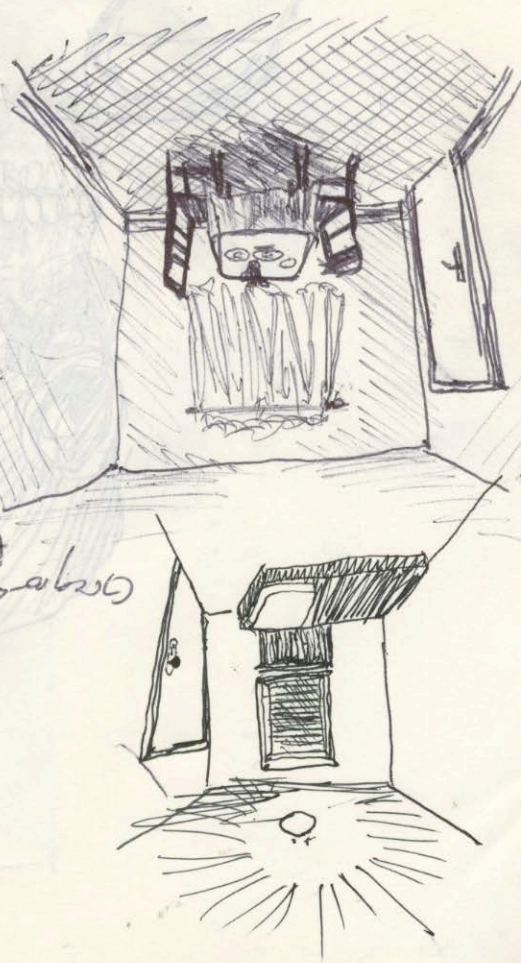
Francisco Clemente

Terry Winters

Black Mountain College Anne
Landerbach



Gary Schneider
Hans van
Walls
Walls
Walls



Cuban Missile Crisis

Vietnam war

- Kennedy inaugural Address
- Kennedy "Jumpers"

Most historians agree that Vietnam was
Lyndon Johnson's war

1960 - Johnson returns to Dallas

- Alger - opponent of Johnson
- Algerettes attacked LBJ and his wife
as they walked across ~~the~~ square to
deliver a speech

- Kennedy not wearing a hat
- addressing Latin America - U.S. will support
progressive direction of politics but will not support
more conservative movements

I have sworn to you, and Almighty God

- Berlin - strategic heart of Cold war

Cuba - Bay of Pigs failure - Kennedy takes blame

- Cuba turned to Russia for support, Russia has new
outpost in western world

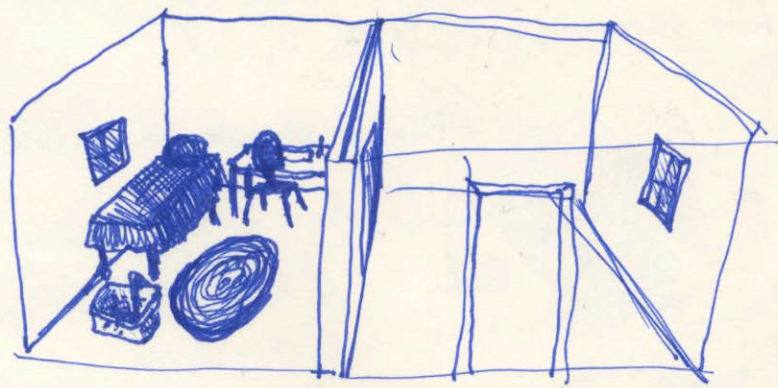
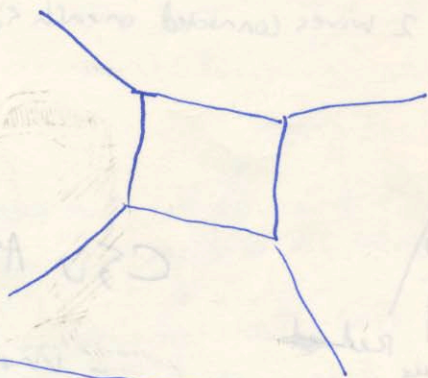
- US assumes Russia is planning to take Berlin
when US is occupied with Cuba

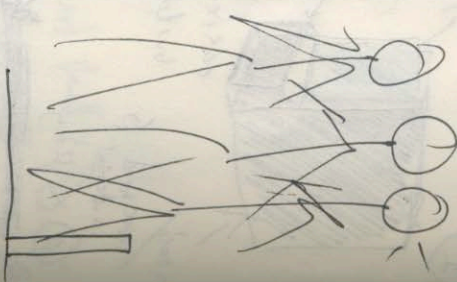
- that Cuba been invaded by US, ^{Soviets} ~~Russians~~ had capacity and will
to fire nuclear weapons at American fleet

Khrushchev - ~~had~~ was in dire political straits, Cuba was his gamble
to win back favor, by 1964 he was forcibly retired

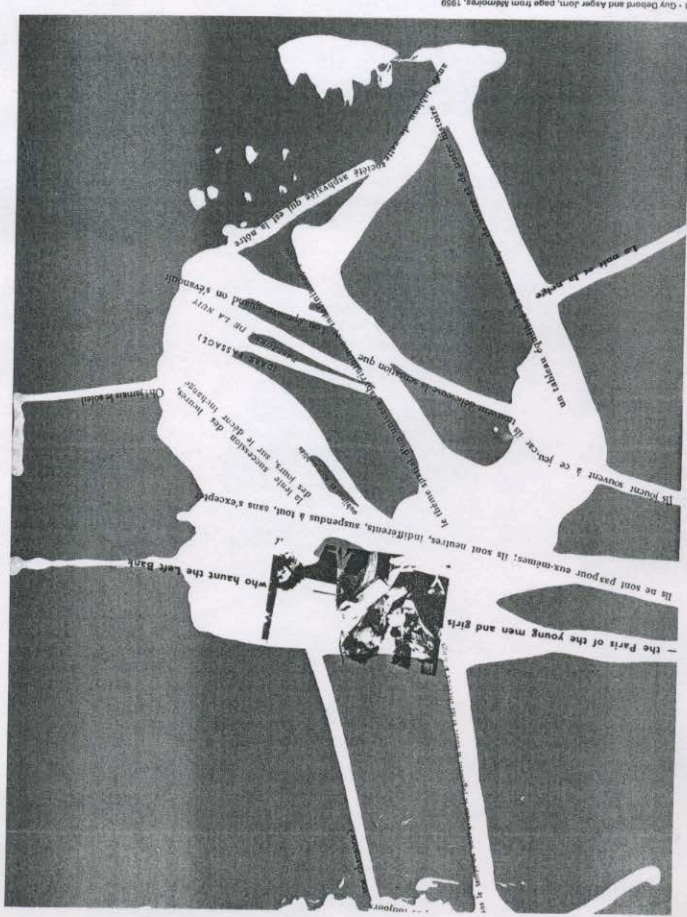


Handwritten notes at the top of the page, including "C. 1/2" and "K. 1/2".





Derive:
 - Michelangelo
 - Vittoriano
 - Bruce Nauman
 - Vito Acunzi
 "Following Field"
 (rules)
 - Sophie Calle
 "The Sleepers"
 "Quite
 venetian"
 - Frances Alby
 - Richard Long



1 Guy Debord and Asger Aarup, page from *Memories*, 1959
 CM, ink and collage on paper, 27.5 x 21.6 (11.0 x 8.5)

Letist notions, invented others, and recast the whole project according to a newfangled Marxism pledged to a "critique of everyday life" (developed from the Marxist sociologist Henri Lefebvre [1901–91] through the construction of subversive "situations" [derived from the existentialist philosopher Jean-Paul Sartre]). They sought, in short, to advance the "class struggle" through the "battle of leisure." Debord and Jom discovered the brief life of the Letrist International in *Memories* (1959), a collage that literally intercuts the subjective and the social, the artist and the political (11). It is a labyrinth of quotations snipped by Debord from poems and novels, histories and political economies, newspapers and film scripts, ads and cartoons, etchings and woodcuts, all scored by Jom in streaks and spotsches of paint that trace passionate connections between people, places, and events.

#190:
 Art in the period of its dissolution, as a movement of negation in pursuit of its own transcendence in a historical society where history is not yet directly lived at once as art of change and a pure expression of the impossibility of change. The more graniose its demands, the further from its grasp is true self-realization. This is an art that is necessarily avant-garde, and it is an art that is not its vanguard its own disappearance.

#191:
 The two currents that marked the end of modern art were Dadaism and Surrealism. Though they were only partially conscious of it, they pursued the proletarian revolutionary movement, which left them the space beyond up with the one another and at odds with one another. This space bound up with the most consistent and radical aspect of its contribution, also attested to a kind of self-education. For Dadaism sought to abolish art without realizing it, and Surrealism sought to realize art without abolishing it. The critical position since worked out by the Situationists demonstrates that the abolition and the realization of art are inseparable aspects of a single transcendence of art.

1952. Many of its theses elaborate or quote central texts of Hegelian Marxism: the young Marx on "alienation," the young György Lukács on "reification" from *History and Class Consciousness* (1923), as well as Sartre and Lefebvre (in this respect Debord liked to cite the nineteenth-century poet and surrealist favorite Laurelmont "plagiarism is necessary, progress implies it"). But this classic text is also highly original, for it updates both Marx on the fetishistic effects of mass production in order to expose the workings of a new stage of capitalism centered on the image and driven by mass consumption. Debord analyzed this society of marketing, media, and mass culture in terms of "spectacle," defined most succinctly as "capital accumulated to such a degree that it becomes an image." Although written out of a specific conjuncture, *The Society of the Spectacle* allows one to grasp the trajectory of modern culture vis-à-vis capitalist development. And today, as two former SI members, T. J. Clark and Jonathon Nicholson-Smith, have argued, its greatest strengths might well be what critics on the Left have long deemed its greatest weaknesses: its emphasis on political organization (at a time of dispersal) on the Left and its will to totalize (in this sense, it has had an afterlife, however, through texts like *The Society of the Spectacle*, in which Debord focused insights into capitalist culture developed since the founding of the Letrist International in 1957, and in 1972 it dissolved altogether.

Derive and détournement

The SI has had an afterlife, however, through texts like *The Society of the Spectacle*, in which Debord focused insights into capitalist culture developed since the founding of the Letrist International in 1957, and in 1972 it dissolved altogether.



Great living
Bronze culture
Französisch

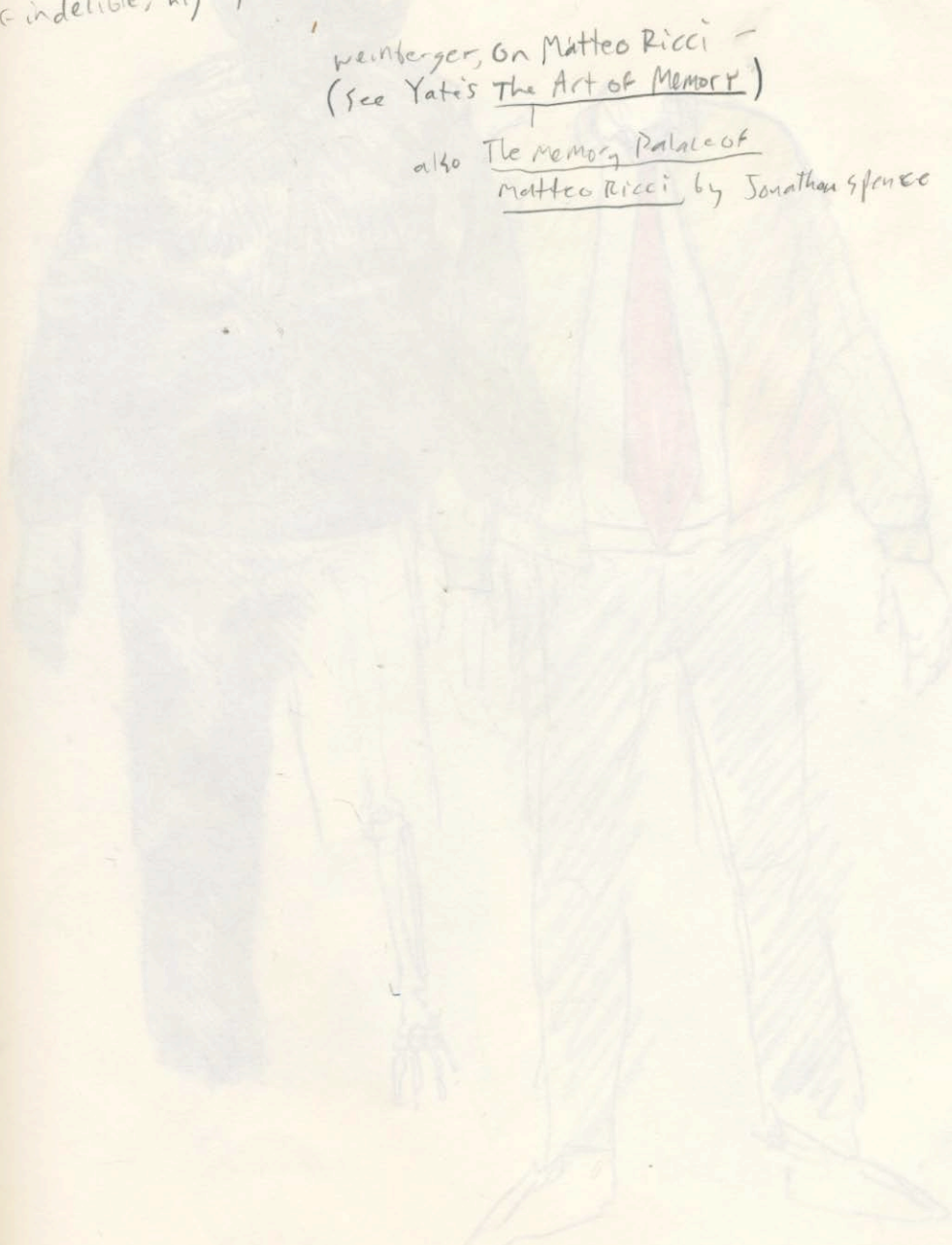




"[Ricci's] prodigious memory was the product of intensive mnemonic training in the Jesuit colleges of Rome and Florence... In a world where most memories are stored outside the brain, the system seems impossible today. It depended on the construction of imaginary mental palaces, its rooms filled with Bric-a-brac of indelible, highly associative images."

Weinberger, On Matteo Ricci -
(see Yates The Art of Memory)

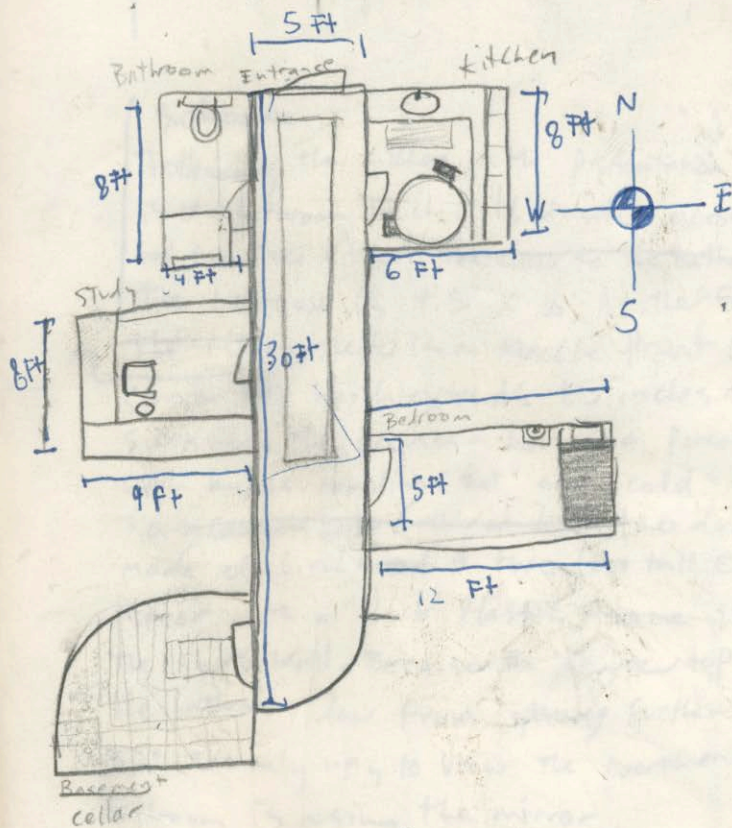
also The Memory Palace of Matteo Ricci by Jonathan Spence





1. Kitchen
2. Bathroom
3. ~~Electro~~ study
4. Bedroom
5. Basement cellar

The Set consists of 6 rooms, including the hallway. The hallway connects the remaining 5 rooms. The five rooms in the order of the presentation sequence, are to be designated as, respectively, the kitchen, the bathroom, the study, the bedroom, and the cellar. The kitchen should be presented first to the audience is immediately to the left of the hallway entrance. The kitchen door should remain open during its presentation. The dimensions of the kitchen are



Dramas:

- Refrigerator Death
- Electrocution
- House fire
- Trapped in own house
- Carbon monoxide
- Suffocation from sheets
- Slip and fall

Kitchen -

Counter top - Italian white diPescio Laminate
Tile - White Gloss Vinyl Tile 12" x 12"
Cabinets - Framed, Birchwood
Table + chair: Also Birch

Making Stage Props

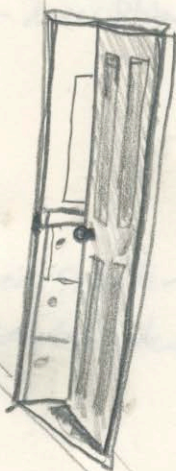
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Bathroom

Following the kitchen in the presentation sequence is the bathroom, which sits directly across the hall from the kitchen. ~~The door to the bathroom~~

near
the
door

← The bathroom is 4.5' x 16'. At the front of the room, there is a Marble Print Laminate counter top which extends 15 inches from the South wall. The counter houses a porcelain sink with knobs reading "hot" and "cold" and a cabinet with birchwood doors. The door cabinet made of birchwood. A two foot tall ellipse-shaped mirror with a black plastic frame sits on the South wall. Because the counter top obstructs the bathroom door from opening further than 32°, the only way to view the North end of the bathroom is using the mirror.

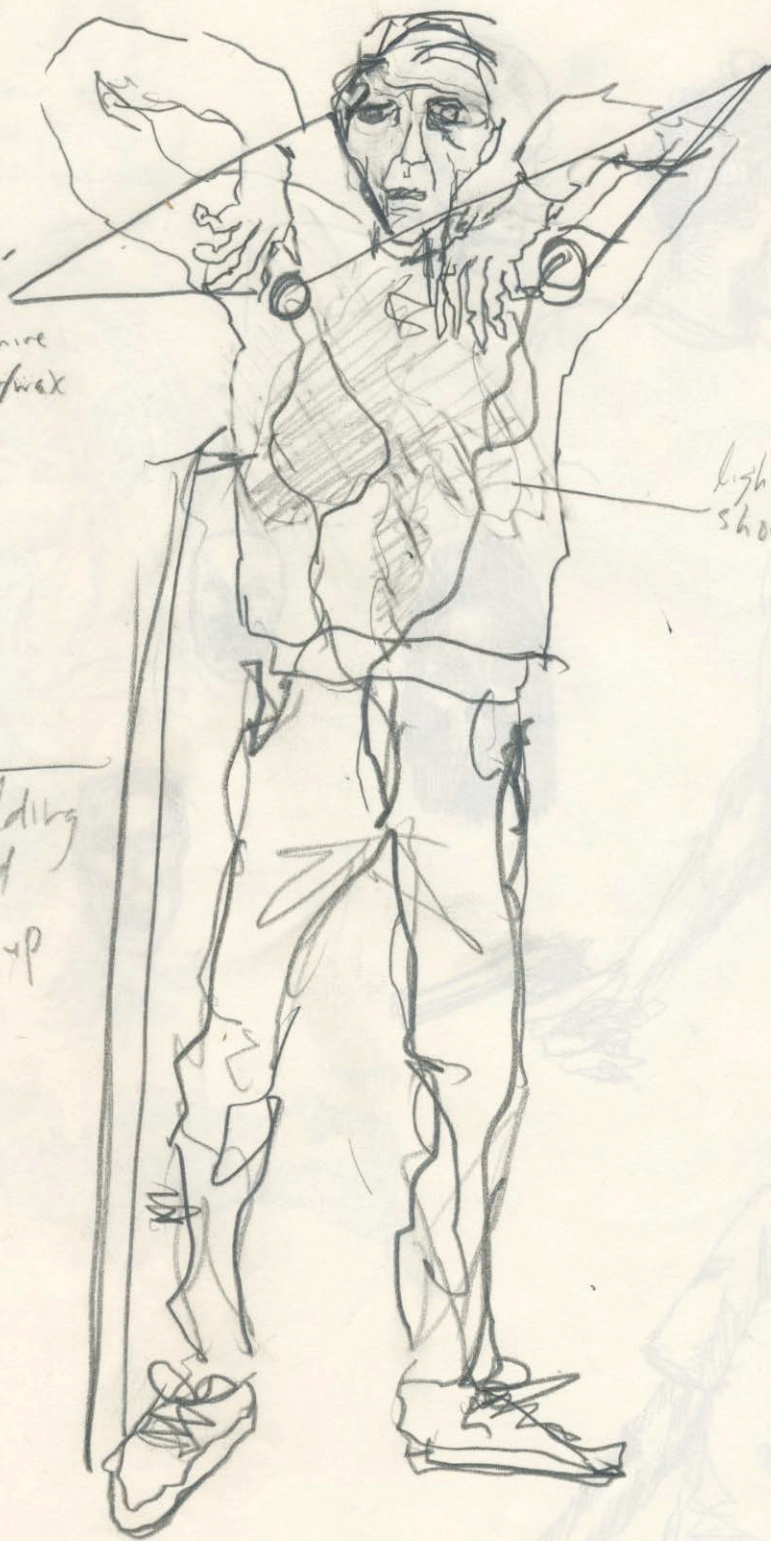


Reveal under
layers
of chicken wire
and Plastaflex

Scaffolding
to hold
figure up

sound units
wires tinkle
through sweater
- sound loops
Room descriptions

light, frayed sweater
shows skeleton underneath



Refrigerator death



electrocution



Blasphemy stangulation



Carbon monoxide



he came down and
cooked the breakfast
as usual and died
before he got the first
spoonful in his mouth



"Hundreds of people
Get killed like that
every year" - Nightmare
on Elm
Street





Debord movie:

situationists

(Detournement)

- ↓
- interrupt
- Hijack
- Rupture

+ (Derive - play - openness)

← Absorbers - Culture Jammers

↑ not the answer, not an answer, not even close.

What's the one thing that unites the consumer culture?
its enemies. Telling someone they're making a foolish

choice may get their attention but it won't change their mind.

↑
buy books
& consumer
culture to
critique

- The Yes Men - fake newspapers



Temple of Christ
The Mountain

Buoninsigna-Monster

Mikhail

KUBEL

ghosts



1966_a

Marcel Duchamp completes his installation *Etant Donnés* in the Philadelphia Museum of Art. His mounting influence on younger artists climaxes with the posthumous revelation of this new work.

1960-1969

One way—and by no means the least telling—of characterizing the aesthetic climate of the sixties is to notice the degree to which Picasso's reputation had become eclipsed by Duchamp's. If Picasso had been the wizard of modernism, the great inventor of Cubism and of the principle of collage, he had also been the ceaselessly protean producer, keeping alive the tradition of painting in an endless parade of pictorial styles, fanning the dying embers of the printmaking process, pushing the boundaries of traditional sculpture. Duchamp, by contrast, had "stopped painting" in 1920 to take up chess, as he claimed, and to issue a series of ready-mades under the pseudonym *Rose Sélavy*. Compared with the avalanche of publicity, exhibitions, and critical literature that surrounded Picasso, the "serene obscurity" into which Duchamp had settled in New York by the forties was broken only by a special issue of the Surrealist-influenced magazine *View* devoted to him in 1945 (a first monograph on Duchamp would not be published until 1959). Living in a spartanly simple apartment, his only contact with the art world was through a few displaced Surrealists and the avant-garde composer John Cage. But this, it turns out, was enough.

By the fifties Cage, fascinated with Duchamp's ideas about chance, had spread the news of Duchamp's example to his friend, the painter Robert Rauschenberg. Through Rauschenberg something of Duchamp's procedures was transmitted to Jasper Johns, although Johns claims that the works for his amazing premier exhibition in 1957 (his *Targets* with cast body parts, and his *Flags*) were made before he learned about Duchamp and that it was only after critics labeled his work "neo-Dada" and spoke of their identity as ready-mades that he and Rauschenberg began to find out about the phenomenon in earnest. By 1959 they had met Duchamp, seen the extraordinary constellation of his work in the Arensberg Collection at the Philadelphia Museum of Art (including *The Large Glass*) and by 1960 they had read the newly published, English version of *The Green Box* (1934), Duchamp's elaborate notes for the *Glass*, and—in the case of Johns—had begun to collect work by Duchamp, particularly the cast pieces Duchamp made in the fifties and had issued in limited editions [2].

Although Johns's work clearly manifested two of the "paradigms" for making art to which the name Duchamp is firmly attached—the ready-made and the index (the latter indicated by Johns's use of

cast body parts as well as various "devices," such as the medium of encaustic, or the use of squeegees for smearing paint, that emphasized the pictorial mark as a form of trace)—he himself signaled the importance of a third. "With Duchamp," Johns wrote in 1966, "language has primacy.... Duchamp's *Large Glass* shows his conception of work as a mental, not a visual or sensual, experience."

Peep show

It was these three "paradigms," or models for how to make a work that had firmly established themselves in the American context of the early sixties. The ready-made was everywhere, thoroughly permeating Fluxus production as well as forming the conceptual armature of Pop art. The index not only manifested itself in the body cast Johns continued to make, as well as those fashioned by Robert Morris and Bruce Nauman (born 1941) [1], but also spread to the whole network of "traces," such as Morris's registration of his own brain waves in *Self-Portrait (EEG)* (1963), and was additionally to be found in the Fluxus obsession with chance. The language mode which began by staying close to Duchamp's example in *The Green Box*—for instance, Morris's *Card File*, in which the object is nothing but the typed and alphabetized record of its own conception and execution—would develop by the late sixties into Conceptual art, in which the reflections on language by Duchamp and Ludwig Wittgenstein would combine to form what Johns had called a "conception of work as a mental, not a visual or sensual, experience."

The new ascendancy of these three paradigms left that of Cubist collage seeming more and more compromised—nothing but the cynically corrupted language of advertising and other forms of mass media into which it had been incorporated even before World War II. The only way collage could be practiced by the avant-garde in the postwar period was through a dialectical reversal that would use it negatively, in the register of trash: the commodity exposed as planned obsolescence, as in the practice of *décollage* or in Rauschenberg's assemblages or Arman's "*poibelles*."

But Duchamp treated his own "poignance" in a typically Duchampian way. He disowned it through the kind of overthrow manifested in the work he had secretly been making throughout the previous two decades and had brought to completion in 1966

▲ 1907, 1911, 1912, 1937a, 1944b

● 1918

■ 1968b

◆ 1963, 1968

▲ 1914, 1960c, 1962a, 1964b

● 1916, 1923

■ 1958, 1969b

◆ 1960a

496 1966a | Duchamp's

Duchamp's *Etant Donnés* is placed in just such a building. But against the grain of the public nature of this space of shared experience, the work is perversely hidden. Seen through the peepholes drilled into the oaken door that is its sole visible aspect within its setting at large, the diorama reveals itself to only one viewer at a time. And that viewer, far from assuming the detached posture of aesthetic "disinterest," is forced into an acute awareness that, while glued to the peephole so as to peer into the space of the erotic spectacle, he or she is exposed to being seen from behind by someone else, a guard perhaps, or a third person entering the gallery. Always potentially "caught in the act," this visual experience is never able to transcend the body that supports it in order to connect to the object of its judgment; rather, that body thickens into an object for itself, rendered carnal by its opening to feelings of shame.

The spectacle behind the door is, meanwhile, fashioned to articulate this carnalization of the viewer: Exactly replicating the model of Renaissance perspective, the *mise-en-scène* presents its nude behind the jagged opening of a brick wall in a parody of Alberti's

notion that the plane through which we look in a perspective construction is like that of a window. Further, orchestrating perspective's geometries through which the cone of vision (coming to a point in the viewer's eye—the viewing point) is the exact mirror of the pyramid of projection (coming to a point in "infinity"—the vanishing point), Duchamp's peepholes set the viewing point mirrored twin to the hole directly opposite them, namely the point between the nude's legs, spread-eagled on her bed of twigs. Written about Duchamp's transformational systems, the French philosopher Jean-François Lyotard captured this bipolar collapse of viewing and vanishing point into twinned bodily orifices in the phrase "*Con celui qui voit*" (roughly, "He who sees is a cunt").

Caught in the act

The "Modernist Painting" position—itsself an outgrowth of Enlightenment pressures to understand the specificity of the visual arts in terms of the separateness of vision from the other sense

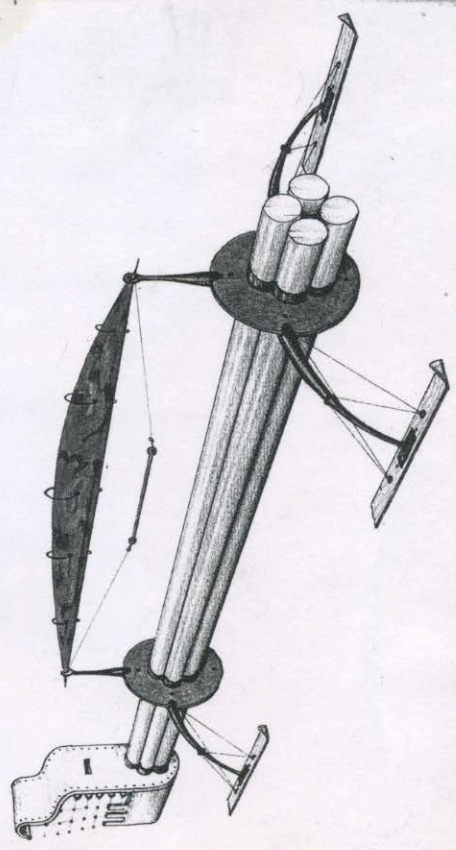
▲ 1964b

Rest of A. Hole in Back

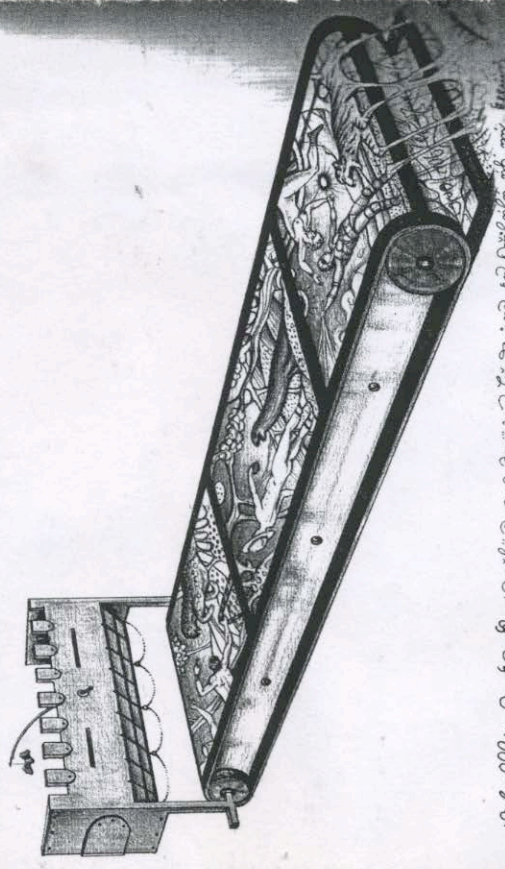
show
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viny
can
to

this damp had to say. And that's scary.

dearly, but it occurred to me that, ~~perhaps~~, it is an expression of pure ideology - or lack of, I'm not sure. It's like a



ದ್ರವ್ಯವಾದ ಸ್ವ-ಸ್ಥಿತಿ-ವ್ಯಕ್ತಿತ್ವವು ಒಂದು ವ್ಯಕ್ತಿತ್ವವಾಗಿರಬೇಕು. ಇದು ಒಂದು ವ್ಯಕ್ತಿತ್ವವಾಗಿರಬೇಕು. ಇದು ಒಂದು ವ್ಯಕ್ತಿತ್ವವಾಗಿರಬೇಕು. ಇದು ಒಂದು ವ್ಯಕ್ತಿತ್ವವಾಗಿರಬೇಕು.



ದ್ರವ್ಯವಾದ ಸ್ವ-ಸ್ಥಿತಿ-ವ್ಯಕ್ತಿತ್ವವು ಒಂದು ವ್ಯಕ್ತಿತ್ವವಾಗಿರಬೇಕು. ಇದು ಒಂದು ವ್ಯಕ್ತಿತ್ವವಾಗಿರಬೇಕು. ಇದು ಒಂದು ವ್ಯಕ್ತಿತ್ವವಾಗಿರಬೇಕು. ಇದು ಒಂದು ವ್ಯಕ್ತಿತ್ವವಾಗಿರಬೇಕು.

operates as a sort of deconstruction of that virtual, symbolic form of communication. At first it seems like a riskily, intricately

democratization of visual language in a way, or a reordering. Maybe I'm ~~completely~~ stuck on this visual language thing for no reason. Maybe that's stopping me from seeing further. But it seems really important. At least in terms of this project. (like Rob was saying, it's about how we see). And that connects to what Mom said, about the Codex feeling like how a toddler understands a book before he can read. Above all I have to be careful about how I form this act of seeing. It has to be better than its intentional, I think I'll return to this later - I'm punning on puns with this tangent.

The power of this book seems to derive from its relationship with the unknown. I can only substantiate that claim by saying that all the people with whom I've talked about it have ~~not~~ expressed an affinity for the book without being able to explain why. And it's not a sort of "je ne sais" (incidentally I think that the concept of "je ne sais" is utter bullshit, lazy and useless) rather it's an attachment on the part of the reader to the experience of otherness, looking back on what I wrote earlier, I'm not entirely certain what I meant by saying the Codex is "pure ideology". Maybe that it's a practice in ~~the~~ The syntax of perception (another sentence that will no doubt mystify me ~~later~~; read it later). What I mean by that is that the images from the codex contain all the ~~elements~~ of human experience: Nature, technology, physics, biology, etc., but all in the incorrect order. So if we're to understand and imagine as a form of language, ~~that's~~ The codex operates as a sort of deconstruction of that virtual, symbolic form of communication. At first it seems like a riskily, intricately

That being said, it seems to me since that I would be entitled to talk about it. That's something in itself, thin.



Planche III.

ATTAQUE HYSTÉRO-ÉPILEPTIQUE
AUCUN CERCLE

1.7. Hystéro-Épileptique Attack. Croché
Arch. iconographique photographique et à
Séguin, 1870-1880. Yale University,
Henry Charles Johnson Hay Whitney Medical
Library

been hooked up to the doctor's mobilizing mechanisms (see figure 1.8, "the body hooked up to a running track"). What is reproduced by hysteria never existed in a form untouched by technology: the body's sanctity had already been violated by preceding regimes of representation and by the notion of *lebens*, which only became visible in Charcot's photographs.¹¹ Other interpretations regard hysteria as the return of repressed femininity, a liberation of those feminine energies that find no expression in a hostile culture. Such readings overlook the fact that the body is always already marked by the possibility of its technological mediation, which precludes any notion of the physical or expressive purity that such celebrations of hysteria hope to liberate.

Flash, Again

The photographs of the three cataleptic women demand that we look closely at the flash, because it heightens photography's illusion that there, indeed, time was interrupted. At the same time, these photographs do not transcend their medium but serve as allegories of photography, because the cataleptic body returned to a nonhistorical (if "technique") state once the bright light was extinguished (figure 1.9). A photographed body normally recovers from the flash after a delay of about a sixteenth of a second.¹²

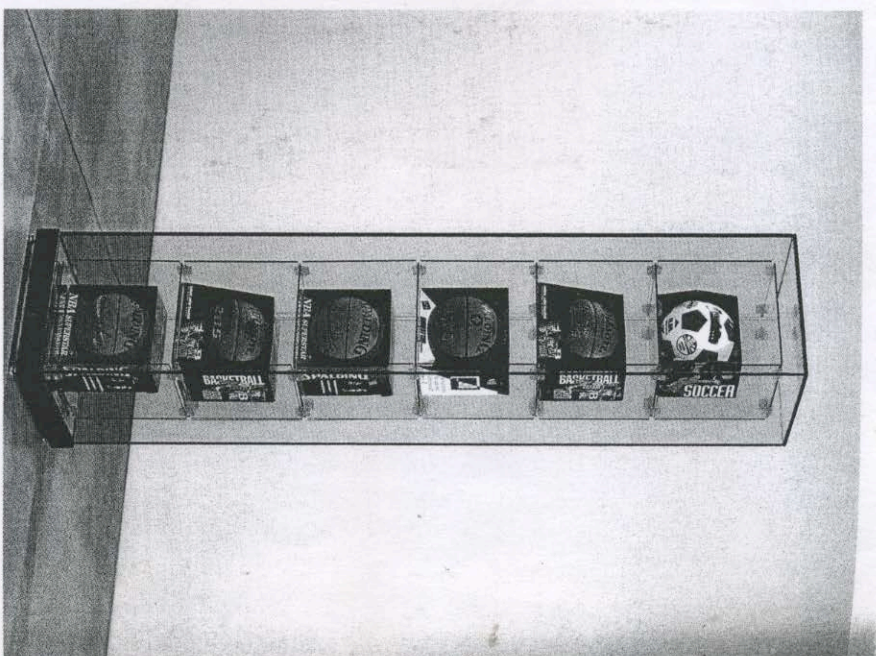
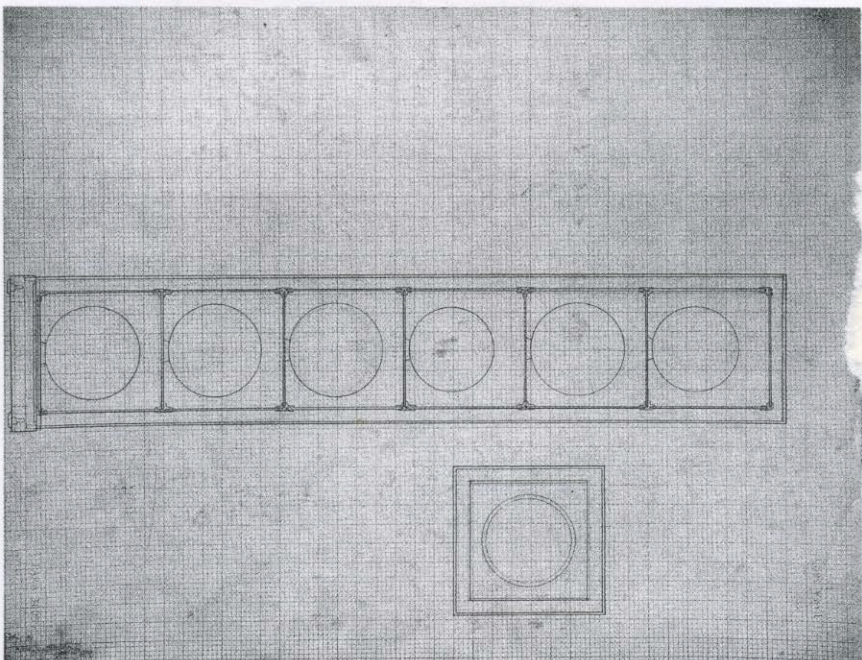
As an allegory, Augustine's photograph prolongs and makes readable the otherwise blinding event of the flash without changing the technical quality of the image. It allows us to read the "evidence of its own mediation" that is "normally effaced" in representational photography.¹³ Without revealing the object of intrusion (the camera), the image reveals its mediation in ways that are normally found only in images produced by hand, or in abstract photographs.¹⁴ However, if we rethink the allegory of photography through the performative moment of Augustine's catalogues, we may no longer understand it as purely phenomenal, revealing the photograph allegorically, does not result in the refraction of the photographic process. By showing the body mimicking its own representation, Charcot's photographs suggest that the literal of traumatic memory is, in fact, a distortion of memory and not its original, pure state. As allegory, the photograph of Augustine shows that something in photography resists the certainty of sense perception and cannot be accessed like a phenomenal

King about how to talk about what we don't understand. There's another photograph from the series, depicting a seemingly mild-mannered woman sitting in a chair in a dark room. The caption mentions that the woman, when asked if she recalled the photograph, had no memory of the portrait being taken.

That's especially ghostly to me, the idea that a record could exist of an event that does not exist, according to your recollection. It ~~is~~ never happened, if it weren't for your own eyes staring back at you from a photograph. We talk about the ghost in the machine, but what about the ghost in the epileptic, or the ghost in the sleepwalker?

* When I placed that asterisk, I thought I might want to say something about automatic drawings, or feeling, or talking. It's strange to feel a belief pulled out from under me. Or maybe to realize nothing I think is untrue, but ~~just~~ that maybe to determine anything

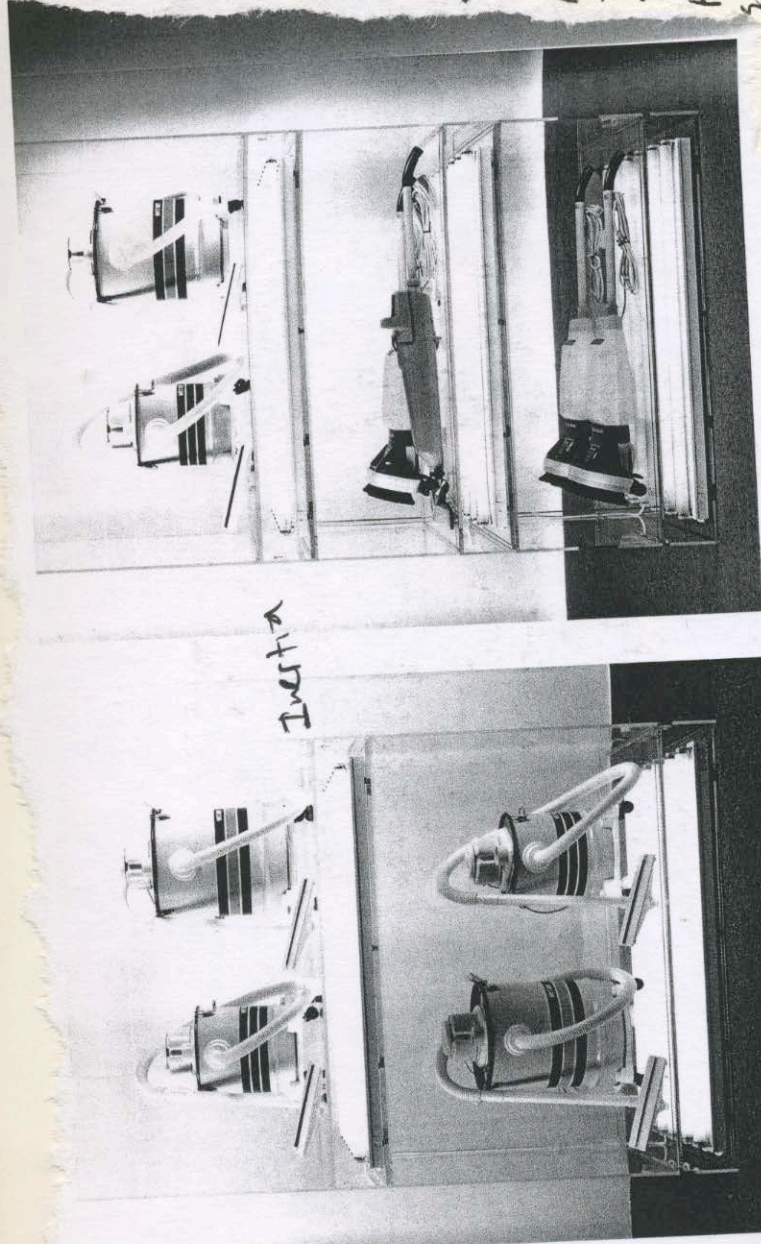
is untrue in the first place. Maybe



ABOVE: Concept drawing for
Encased — One Row, 1983

OBER: Konzeptionszeichnung
für Encased — One Row, 1983

CI-DESSUS: Dessin-concept pour
Encased — One Row, 1983



"Equilibrium dealt with states of being that really don't exist, like a fish tank with a ball hovering in equilibrium, half in and half out of the water. This ultimate or desired state is not sustainable —

~~There's~~ There's something about that quote that just explains it ~~all~~ for me. At least, it feels like it makes a ton of sense, as to why I find this stuff so appealing. It's beautiful, it really is. Every thing is so clean. And there's that thing he said about ~~it~~ As soon as you use the vacuum, you're ruining the object, something to that effect. It's not so simple, it's not just a fun puzzle. Maybe because there's something sort of perverse about finding an encased, immaculately clean vacuum beautiful. But it seems such a natural compulsion, to ~~put~~ display these kinds of objects in this way. Well, yeah, that's how the vacuum cleaner companies sell the things. If they could just sell you the idea of the vacuum they would. I instead they have to give you the thing, and you have to use it, even though ~~if~~ we'd much rather keep it in a polished polycarbonate case and never let it touch a speck of dirt.

Allen Kaprow - Happenings
- Environments

Sam Langford
Carole Schreman - Happenings

Fluxus - mixed media format
- guerrilla theater

Manifesto - George Maciunas, 1963

Ben Vautier wrapped in string from Tate's ~~Isidore~~ ^{Isidore} thing
Sigarets tobacco - Virginia painting
Nanjin Pail - TV cells

Fluxus Editions - matchboxes
- medicine capsules

Artists → Parasitics

Fluxus event scores

Yoko Ono - Cut Piece - 1965

- Ceiling painting
- Sky TV

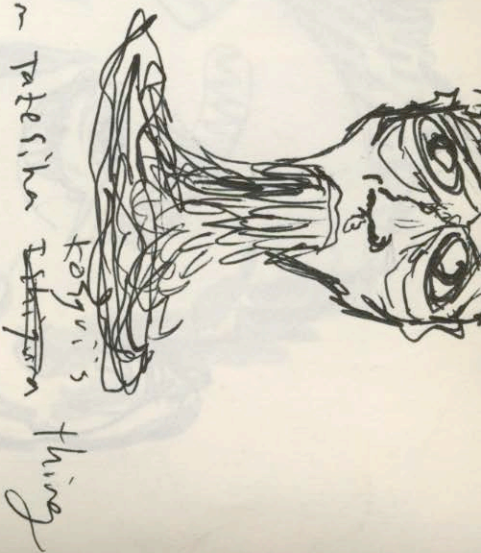
- Instruction Pieces - Sound

- Telephone Piece

- Fly

On Kawara - I am still alive
LSI got up Postcards

Ray Johnson



Pete - liveside
- Found objects

Walded Bessity

- FedEx Boxes with glass
boxes inside them

Katrin Sigurdson
- box landscapes

- Displacement

- Steve Locke

- Postcards

"God made the artist
to show people things they
need to see."

Mytha is amazing to me, what I've seen of him. It's hard for me to explain but it's like if the events of the bible took place during dinosaur times. That's an awful way to describe it. But what it is is the massive presence of Icons, Gods, Angels, leorning in the background they look as old as the earth. Or close. It makes me think there actually are and were places 'inner' Gods literally Ruled over people. That A mas so huge, it helps me to understand how ~~a being~~ like humans ~~with~~ ~~could~~ ~~share~~ ~~God's~~ ~~image~~ ~~and~~ ~~remain~~ ~~nothing~~ at God's feet.

We have our own dreams, our passing impressions of people and places, the things we do and the people we change, but none of this matters in the eyes of a pretty-foot tall Man who could crush us with his to e.

We are so small at God's feet.



As it is in Heaven
The Father and the Son who think him so Him. Man now learns to have confidence in the benevolent Power that rules his
world. From God Good and Evil with equanimity. He knows in advance that all that happens in his life is
of the nature of Will. (First impression of the fourth chapter)



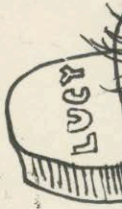
Give us this day our daily bread
The authors this wisdom of Providence which every day enters to all the needs of surrounding mankind. He sees that from the bosoms of the earth
spring rivers of milk from which man stills his thirst the Father Goodness gives him the spiritual bread of Love which will save the images of his soul.
(First impression of the fifth chapter)

ant

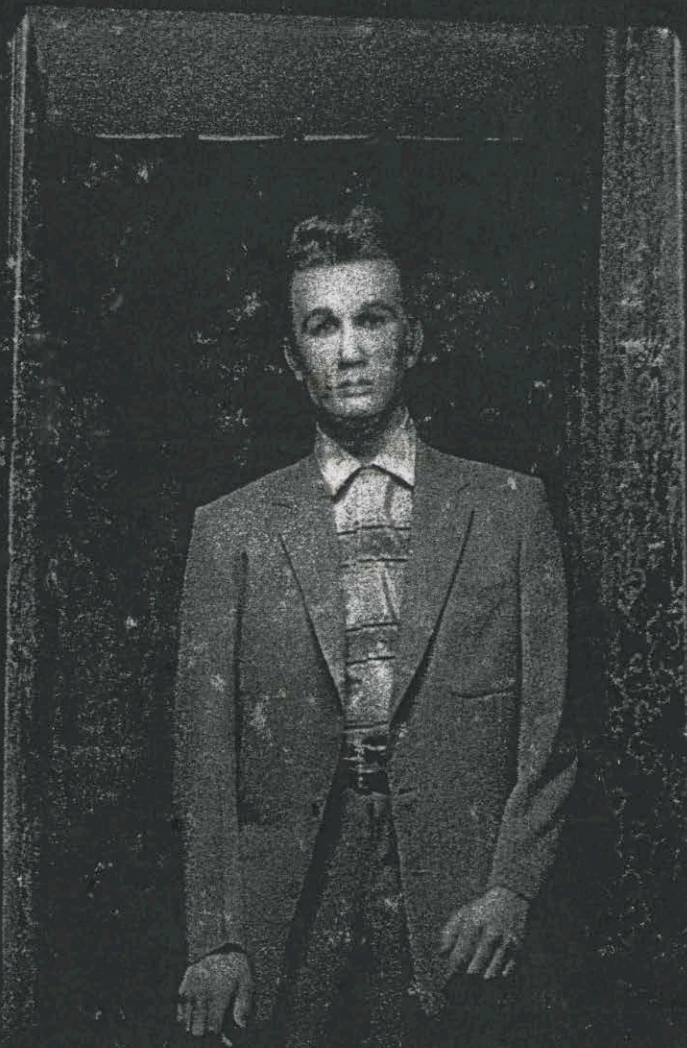
h as it is in Heaven and the love that binds him to Him. Man now learns to have confidence in the benevolent Power that rules his world, he accepts from God Good and Evil with equanimity. He knows in advance that all that happens in his life is for the greatest good. *(Text transcript of the fourth chapter)*

This is such a good story. *Man and woman together, before they were even man and woman. Things weren't so different then. Her and I, we mostly just walked the Bare Earth. We started in the East, with our backs facing endless sea. We walked west, until we died. Our sons and daughters continued the walk. We started, ~~and~~ long after they ~~were~~ were dead, and their children and Grandchildren dead as well. Man and woman reached the other side of the endless sea. Mom always used to talk about Lucy, some fossils. She was the first woman maybe. That's wrong. I do remember

how spooky the Lucy exhibit was at the museum.



in a huge coffin. But I will say it's one of the saddest wax sculptures I've seen. All wax sculptures are creepy, but very few seem up front about it.

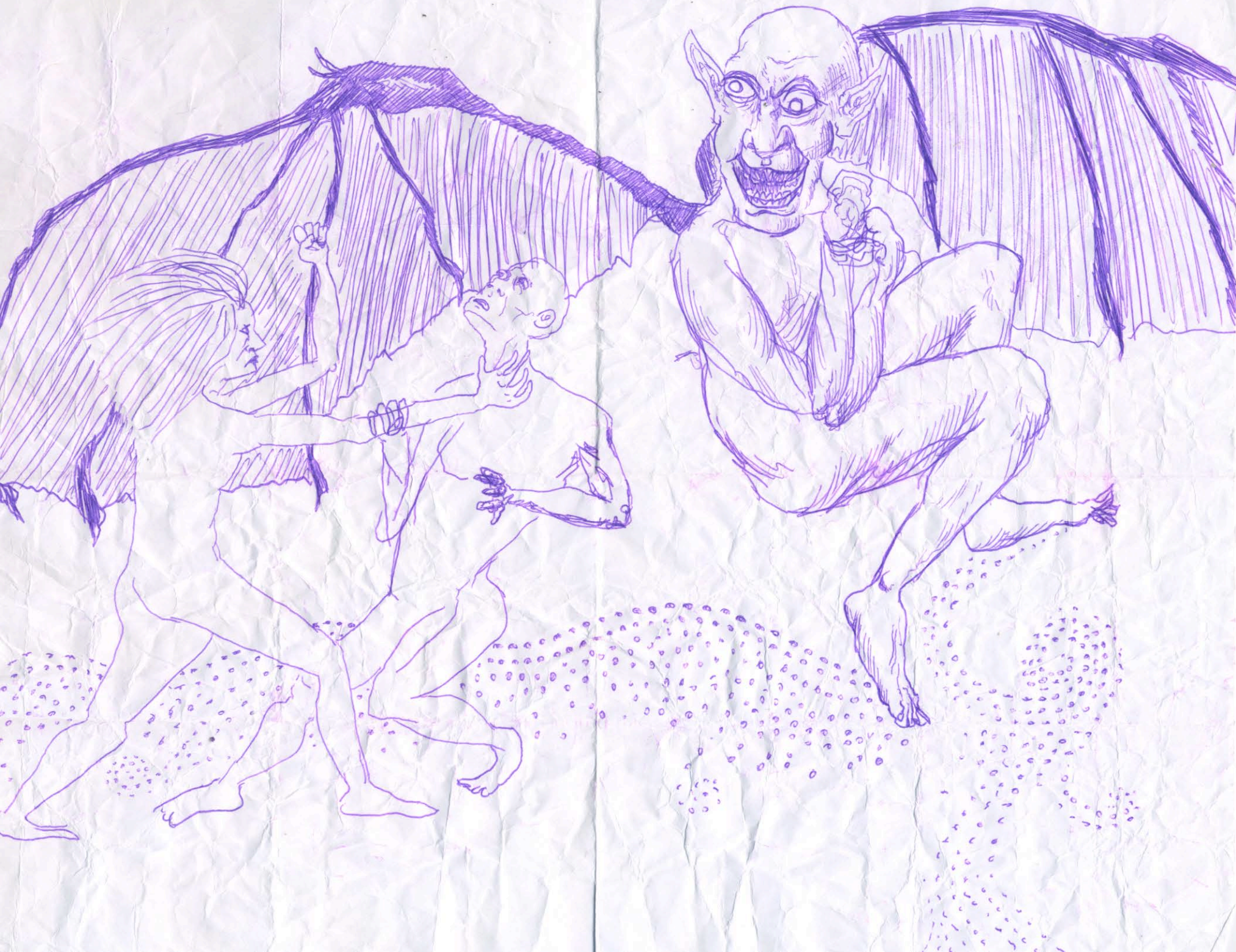


James DEAN

Killed in a auto
mobile accident
Sept. 30, 1955
The tragedy of
a young man









(vision being spatial, for instance, while hearing is temporal)—had tied the idea of art's autonomy (and its "disinterest") to the possibility of a purified sense of the visual. This disembodied "opticality" through which painting would acknowledge its distinctness from the other arts—by avoiding any sense of the kinesthetic or the sculptural and instead addressing eyesight alone—staked the aesthetic, then, on the illusion that the viewing point was, as in the Renaissance diagram, truly reduced to a pure speck of light and thus detached from any bodily experience.

If "opticality" was the gauge of "disinterest," and the monumental scale of the color-field painting through which it was manifested the guarantor of the collective space of its viewing, the *Etant Donnés* revokes this warrant of disinterest by carnalizing the viewer twice over. As the theoretical vantage point of the diagram thickens into the eroticized gaze of the voyeur, the space of the museum becomes a labyrinth of separate interests some of whom will have the power to alienate others from themselves by catching them in the act of looking now defined as far from "pure."

As Roland Barthes never tired of explaining, the Enlightenment theorized its notion of the "universal" as a way of consolidating the bourgeoisie's power by making this power disappear as a historical fact only to reappear, instead, as the order of nature. "Classical art," Barthes says in *Writing Degree Zero*, "could have no sense of being a language, for it was language, in other words it was transparent, it flowed and left no deposit, it brought

ideally together a universal Spirit and a decorative sign without substance or responsibility."

The act of unmasking this "universality" and exposing it as historically contingent operates in many ways throughout the history of modernism, from collage's denaturalizing of the medium of oil paint, say, to the readymade's insistence on the conventional, social character of art's condition. But the *Etant Donnés* goes beyond the way *Fountain*, the urinal Duchamp had submitted to the Society of Independent Artists exhibition in 1917, had exposed the social frame around the work—its official place of exhibition, its culture of legitimation in the process of judging and accepting it—as what in fact "constitutes" the work as art. For by lodging itself at the heart of the museum—public protector of the values of disincarnated disinterest—the *Etant Donnés* was able to pour its logic along the very fault lines of the aesthetic system, making its framing conditions appear in startling clarity only to make them "strange."

The "institutional critique" that will now focus on the museum as its site will range from Marcel Broodthaers's work in Belgium to Daniel Buren's in Paris to Michael Asher's and Hans Haacke's in the United States. This focus on the institutional frame of the aesthetic system was energized by many sources, from the Situationist contribution to the events of May 1968 in Paris to the poststructuralist theorization of the conditions of "discourse" in the work of writers such as Michel Foucault and Jacques Derrida. But the *Etant Donnés*, lying within the very citadel of the museum itself, went to the heart of the aesthetic paradigm, critiquing it, demystifying it, deconstructing it.

FURTHER READING

Marcel Duchamp, *Manual of Instruction for Etant Donnés: (1) La Chute d'eau (2) Le Gaz d'éclairage* (Philadelphia: Philadelphia Museum of Art, 1987)
 Rosalind Krauss, *The Optical Unconscious* (Cambridge, Mass.: MIT Press, 1993)
 Jean-François Lyotard, *Duchamp's TRANS/formers* (Venice, California: Lapis Press, 1990)



4 • Marcel Duchamp, *Etant Donnés*: 1. *La Chute d'eau* 2. *Le Gaz d'éclairage*, 1946-66
 Mixed-media assemblage, 242.5 x 117.8 x 124.5 (95½ x 46¾ x 49)

▲ 1960b

● Introduction 3

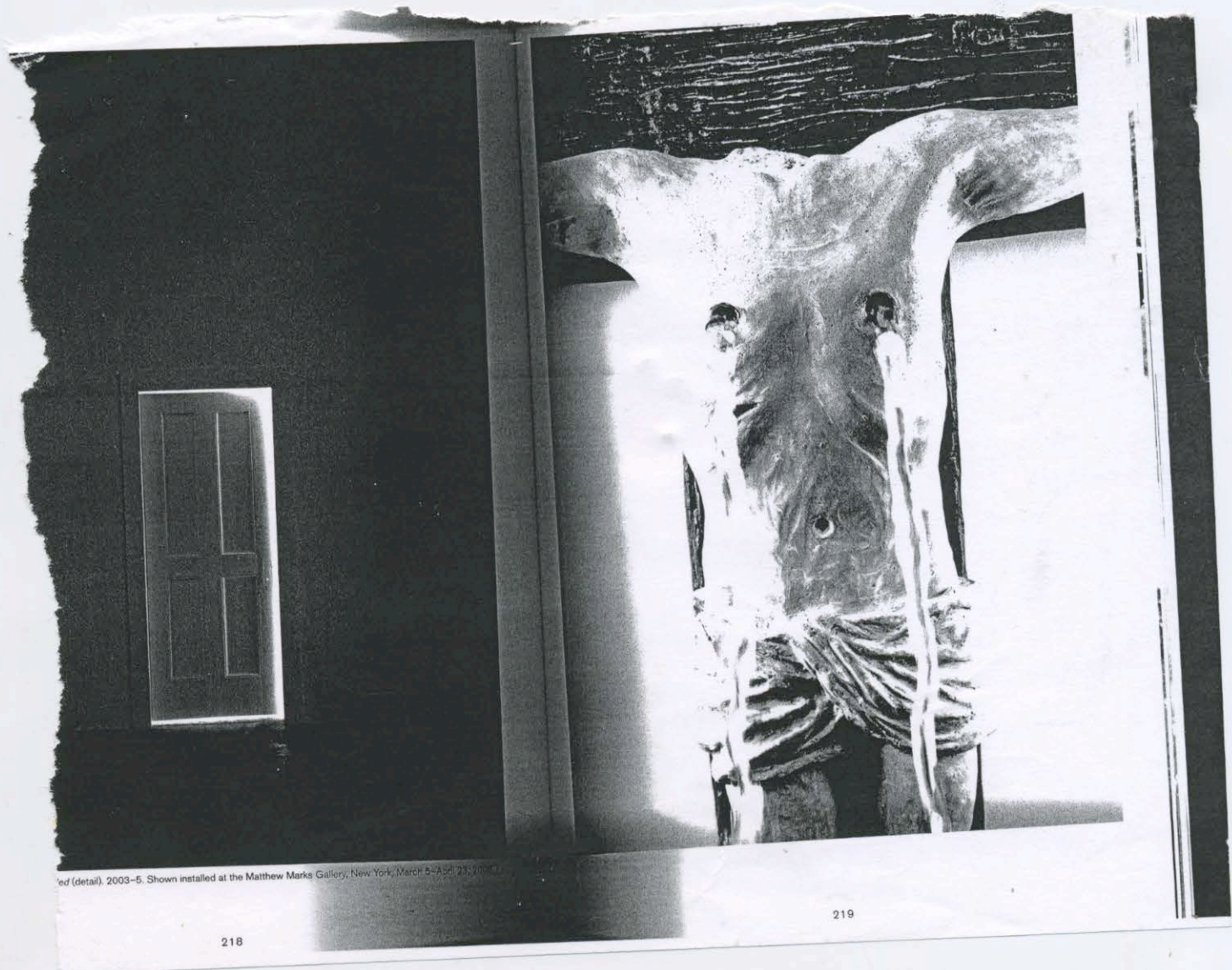
▲ 1914

● 1972a

■ 1970, 1971, 1972b

◆ Introduction 4





ed (detail). 2003-5. Shown installed at the Matthew Marks Gallery, New York, March 5-April 23, 2004.

See you soon

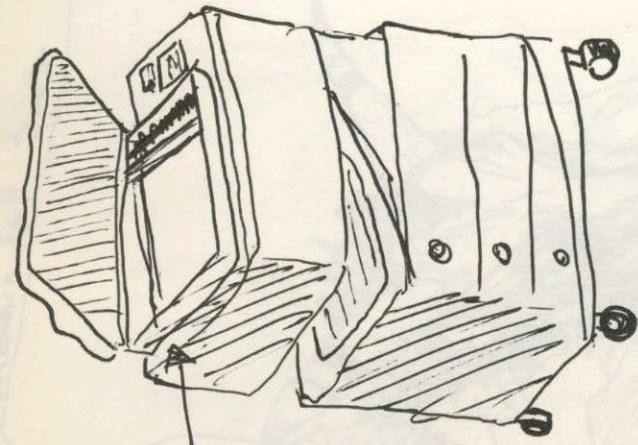
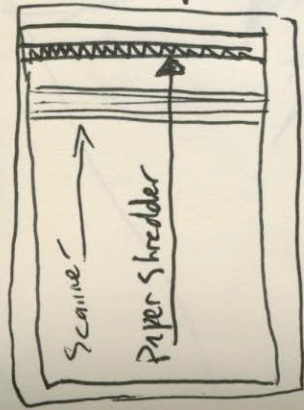
Call me later
if you can

Hope you had a good first day

I love you

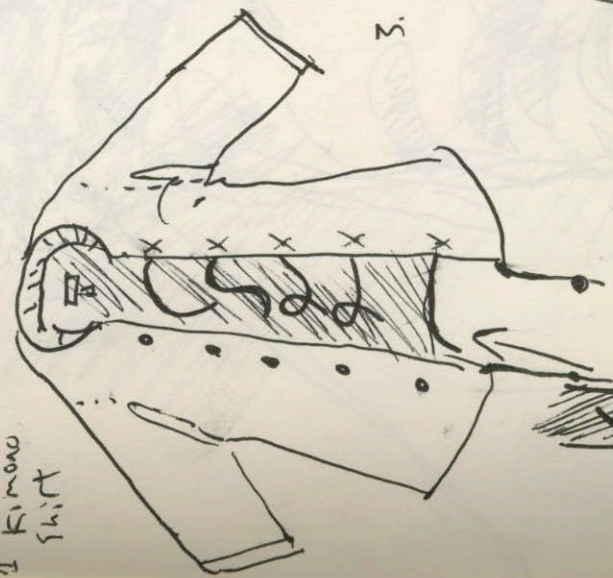
♥ Nicole

Copy machine from security office



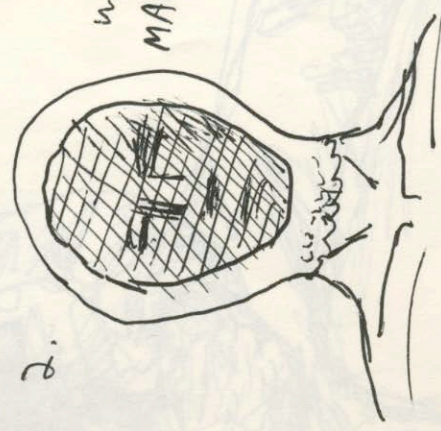
Printlab
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1 Kimono
shirt



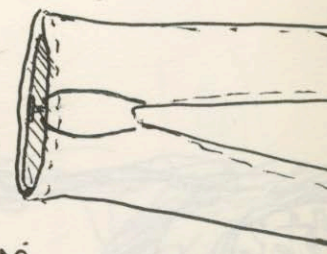
strings tie
back into hole

2.



wrestling masks
MARGIELA masks

3.



← trousers pants

4. Coat/Jacket extra



slang sleeve



Roar Hump Mountain

